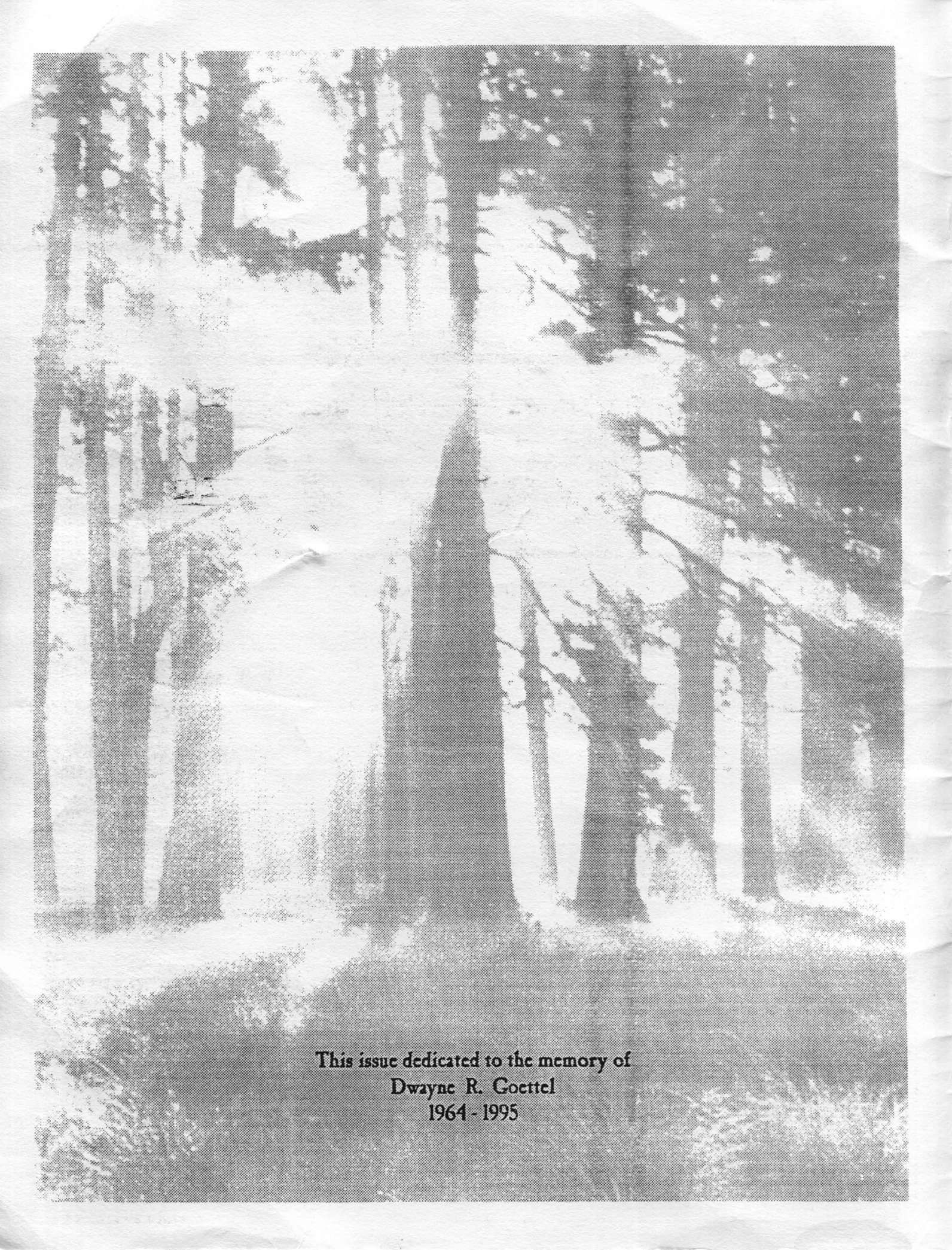


2 **electro industrial attack**

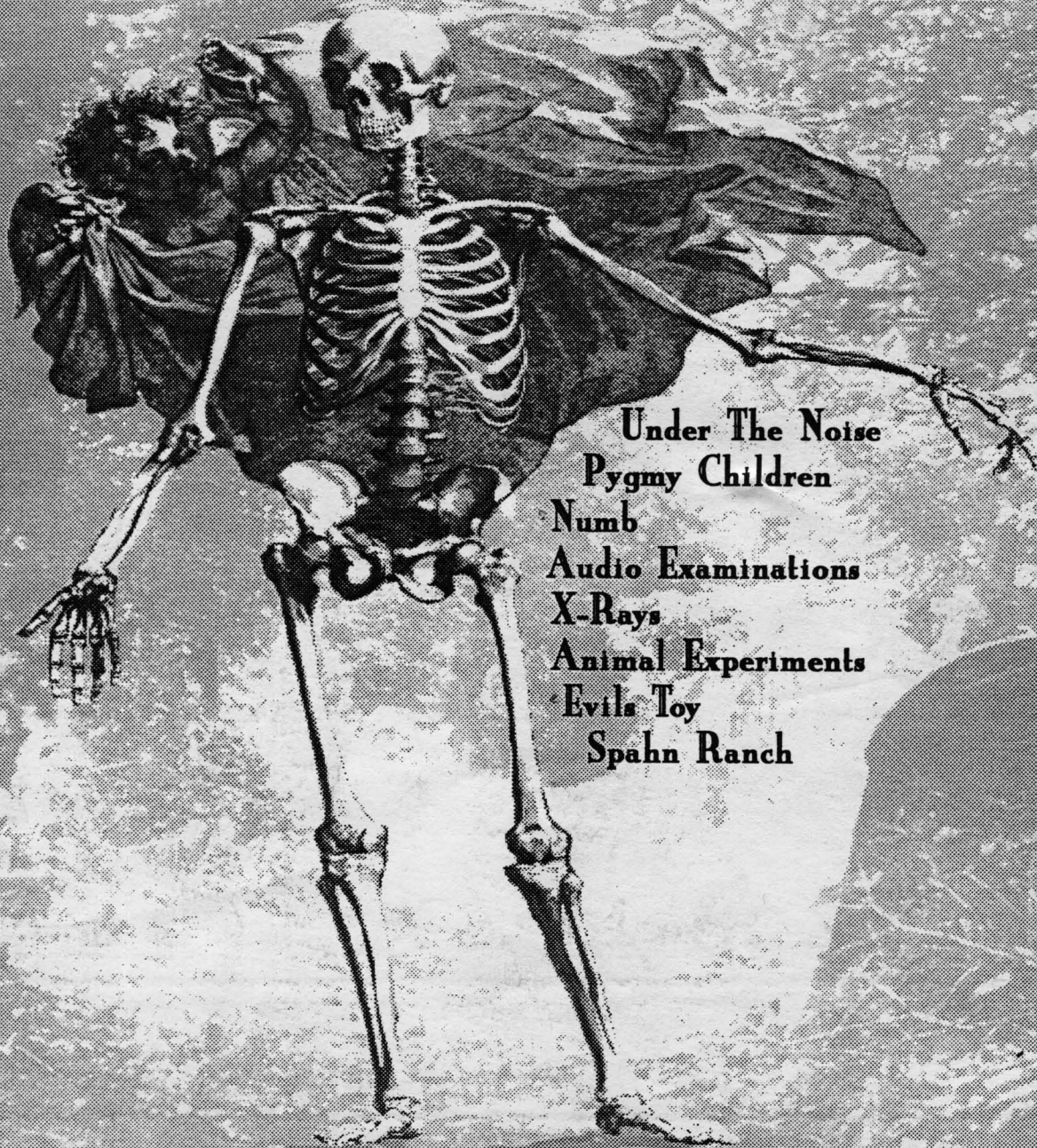


Numb
Evils Toy
Spahn Ranch
Pygmy Children
Under The Noise

A black and white photograph of a forest path. The path is a light-colored, unpaved trail that curves through a dense forest. Tall, slender trees line both sides of the path, their trunks creating a rhythmic pattern of light and shadow. Sunlight filters through the canopy, creating a dappled effect on the path and the forest floor. The overall mood is serene and peaceful.

This issue dedicated to the memory of
Dwayne R. Goettel
1964 - 1995

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Infectious Substance Volume 1, Number 2 ©

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After much loss of money, time and patience, we bring you the second issue of IS. We've learned a lot since the first issue. You'll notice a slight reduction in the number of pages, which saves time and lowers the price. We would like to apologize to those of you who have written and have yet to receive a personal response. Our first priority has been, and always will be, to fulfill all orders for the magazine. We're currently working on our third issue, and making efforts to keep up with correspondence. In future issues look forward to seeing further evolution of IS, as we attempt to present the current scene of industrial music, while looking back at its roots.

IS

MAGAZINE

1995 A.D.

Issue two brought to you by : Richard Hackenberg Rodney Weaver
Brendan Krause Petra Lindner Mark Maynard

We would like to thank the following for inspiration, assistance, and patience.

Pygmy Children, Under The Noise, Numb, Evils Toy, Spahn Ranch, Arc, Cleopatra, Albinus, COP, Levity, Tammy Mitchell, Cyberware Productions, John Foxx, Digital Underground, Eno, 21st Circuitry, Cheryl Fare, Stephen H., Crewzine, Jaromir Jagr, Dave Scott, H.R. Giger, Factsheet 5, Cyberden, Nash The Slash, Elaine Walker, Kraftwerk, Chuck Jones, Doug Hall, Industrial Nation, Necronomicron, Joy Division, PCRM, Atticus Finch, Scott Engel Walker, The Residents, Wax Trax, and we apologize to anyone else who we may have forgotten.



UNDER THE

NOISE

Interview by Brendan Krause

One of the new acts appearing on the COP International label is Baltimore's UNDER THE NOISE, or UTN for short. Though they have yet to release a full length album, UTN has built up interest with two EP's featuring their unique hard driven sound. We spoke with George Hagegeorge by phone in Baltimore.

For those unfamiliar with UTN, who are you ?

We are Rick Nigel doing the vocals, and George Hagegeorge working guitars, keyboards, and all of the programming.

How did UTN begin ?

It began a sudden meeting between the two of us. I was working in metallic band called BLACK PETE in Baltimore and Rick introduced himself, he was pretty intent on doing something with me even then. That would have been in 1989. Things progressed towards UTN from when I decided to move beyond Black Pete, since we were both interested in doing something that had an industrial undertow.

What is your connection with Track - in - a - Box studios in Baltimore ?

Track - in - a - Box is my production studio. I work with a lot of friends and clients on a variety of projects. I actually do a lot of House tracks and Hip Hop. I actually produced a fairly well known Hip Hop track by Sagat called "Fuck That." Most of my clients want to work with me for my ability to get good sound rather than the style of music I work with.

Are you producing any industrial acts ?

Baltimore doesn't really have a really big scene. I once heard there was an industrial band in (nearby) Harvard County - but I couldn't find them .

How did you hook up with Zip Campesi of BIGOD 20 ?

Rick just called him after someone suggested he do it, and they talked about us remixing A BIGOD 20 track and him remixing one of ours. This was before they recorded the "Supercute" album, we did a remix of "One" that ended up on the Colours of Zoth Ommog compilation. Zip did a really cool mix of "Future Automatic" for our COP EP

Yes. COP was the first label to show interest in UTN, though it took us a while to understand what was involved because COP is an unusual label in its outlook. Christian, who runs the label from Germany, treats every band on his label with the same interest and treats the whole label as a sort of collective effort.

Would you suggest that method to others ?

Yes, I think it works. They really need to spend some money to get it professionally recorded though. I think a lot of artists are too self confident in their home production talents. You really need to record in a good studio to get the best out of what you do, and to get someone else's feedback.

What do you think of the other COP acts ?

I really like them. I particularly enjoy Deathline International's sense of humor.

Is Future Automatic indicative of where UTN is heading, and is there an album in the works ?

Rick and I are already working on a album for COP I think our pattern of musical development is unusual - I don't see us as being really either "Gothic" or "Industrial". I know the material will be pretty heavy in general. I think we are different from a lot of other "Industrial" bands in that UTN has a positive message to deliver, the lyrics to the song "Visionary" describe a lot of pitfalls we can run into. I don't think that UTN falls into an easy category, we try to work more on developing a feeling to our music rather than working within a particular style.

How did you end up releasing the self produced "Visionary" single ?

Cheryl Fair, our manager, thought that it would be a good way to shop the band to labels. The whole thing ended up fueling itself - it was a good step. We printed up 1000.

Is that what landed you with the COP label ?

Do you have any plans to play live ?

Actually no. We were considering it before we signed with CQP, but since they do not require us to tour I don't think we will. We really like working in the studio, and a lot of our takes are done live without a lot of overdubbing. In that sense we work with the same spontaneous push that you get from performing live. We like to use a lot of spontaneous energy in our songs; rather than rehearse it to death we like to just do it.

What do you like to listen to ?

I really don't get to hear all that much because I'm so caught up in Track - in - a - Box. Rick is much more aware of what is going on musically and scenewise, but he's younger than I am and gets out more. Baltimore can get to be like a feedback loop, a lot of stuff can't break through the closed circuit.

Is there any kind of industrial scene in Baltimore ?

It's not very big. The Orpheus is the only place you might hear industrial music, but it's a small place. It's certainly not like Talla's Technoclub over in Germany ! Scenes tend to run in little isolated surges down here, they will rise very quickly and disappear again before you realize what happened.

What do you think of the current industrial scene and its direction ?

Well I hate to say it but it seems that a lot of new stuff that I have heard is simply a variation on an older theme. Industrial music has a lot of sub areas that bands can end up in, I guess you can look back on almost anything and say it sounds like PSYCHIC TV or KRAFTWERK or something even earlier. In that sense there really aren't many "new" styles. But I think that the scene as a whole will go on just fine because there are a lot of areas that bands can branch out and explore, if they take chances.

One theme that I hear in Future Automatic is "pushing the humanized vision of modern society," what do you mean by that ?

Rick wrote the lyrics for that song, so I can't really speak for what he had in mind. He likes to write lyrics that have meanings that are open for the listener to interpret for themselves. I myself interpret that theme to be a sort of "warning" to

those people who are into New Age neo - spirituality and such. I don't think that we should abandon old traditions entirely for change's sake, they often contain truth underneath the surface. Something like the internet may make people think that they are empowered with something new and better over what is already there, but we still all live on the same planet, with the same problems as before. I don't

think we should run away from the problems that may face us.

Discography:

Visionary CDS 1994
Future Automatic CD 1995

Management:
Cheryl Fare (410) 235-6232

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I KNOW THEY WILL WANT TO KILL ME, BECAUSE THEY ARE REALLY TWO VERY DIFFERENT PEOPLE, BUT OUR TAPE INTERVIEW WITH THE PYGMY CHILDREN HAS FADED TO THE POINT WHERE I CAN UNDERSTAND WHAT THEY SAID - BUT CAN'T TELL WHICH BROTHER IS WHICH. OH WELL, THIS IS PERHAPS A LOGICAL EXTENSION OF CHAOTIC DIY SPIRIT THAT CHARACTERIZES PETE AND BRIAN ROPER, AKA THE PYGMY CHILDREN. WE CAUGHT UP WITH THEM AS THEY HAD FINISHED THEIR SECOND ALBUM, *DECONSTRUCT*, WHICH IS OUT ON CLEOPATRA RECORDS.

Pygmy



Children

INTERVIEW BY BRENDAN KRAUSE

FIRST OFF, WHO ARE THE PYGMY CHILDREN AND HOW DID THE BAND BEGIN ?

WELL TODAY PYGMY CHILDREN ARE BRIAN AND PETE ROPER. WE BEGAN IN 1992. THINGS JUST FELL TOGETHER; PETE WAS DRUMMING WITH A SPEED METAL BAND, WHICH HE GOT SICK OF, AND BRIAN WASN'T REALLY PLAYING ANYTHING AT THE TIME. WE BOUGHT A SAMPLER WITH NO IDEA HOW TO PLAY IT AND SOON ALSO BOUGHT AN OLD MULTIMOOG KEYBOARD. WE HAD A GUY NAMED BRENDAN PLAYING GUITAR WITH US SHORTLY TOO. THINGS JUST SEEMED

IT'S CALLED *DECONSTRUCT*, FLUFFY DID THE MIX DOWN AND BRIAN DID ALL THE ART WORK FOR THE CD SINCE HE IS A GRAPHIC ARTIST.

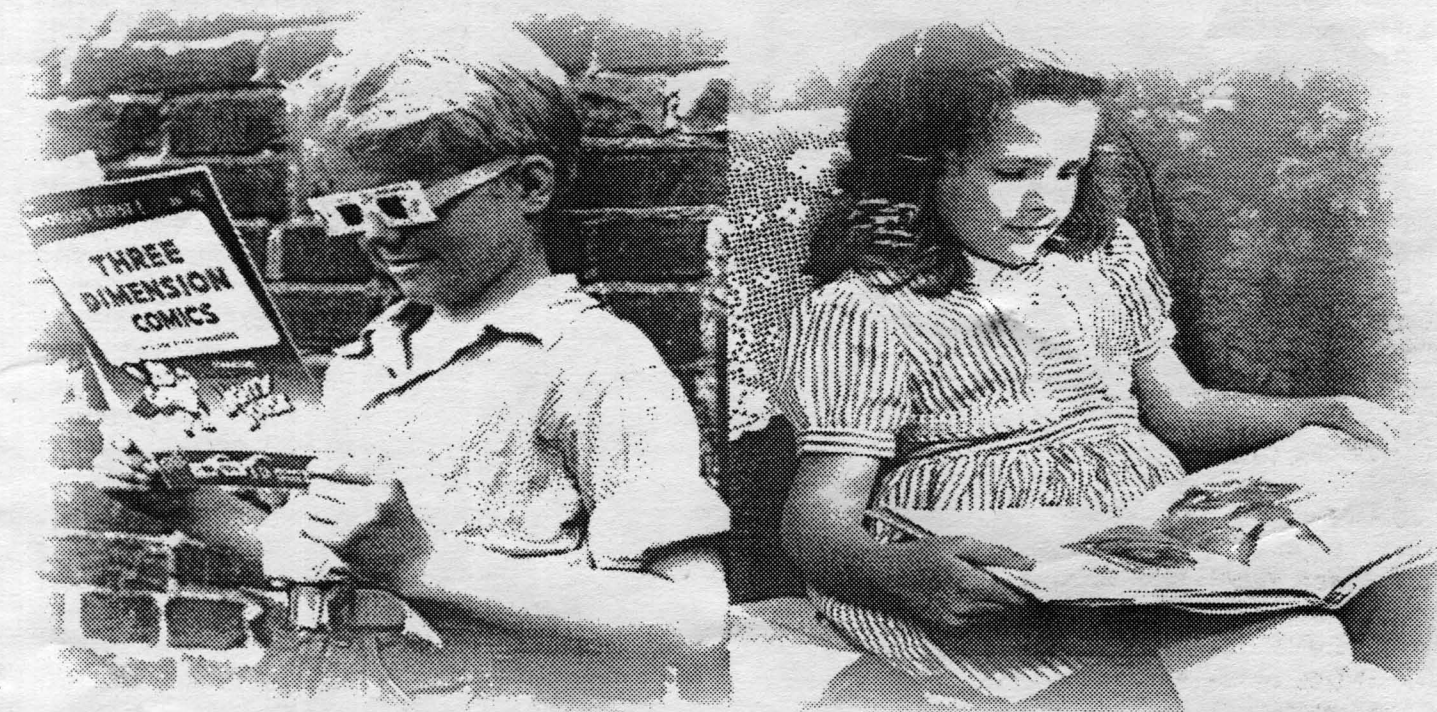
WHAT WAS IT LIKE WORKING WITH FLUFFY ?

WE ALWAYS THOUGHT THAT WE WERE MISSING A GOOD MIX OF OUR SONGS, SO IT WAS REALLY EXCITING TO GET A CHANCE TO WORK WITH HIM. THE FIRST TIME WE DROVE OUT TO CHICAGO TRAX OUR MAIN SYNTH CRASHED AND WE LOST ALL OF OUR PATCHES ! FORTUNATELY FLUFFY WAS COOL AND TWO

WELL, THE NEW ALBUM DEFINITELY HAS THE BETTER SONGS AND PRODUCTION. BUT WE'RE PRETTY HAPPY WITH IT. WE ONLY SPENT ABOUT 1000 DOLLARS ON IT, AND I THINK WE DID ALL THE REMIXES ON THE *FACEDOWN* EP IN 6 HOURS.

WOULD YOU HAVE DONE IT ANY DIFFERENT IN HINDSIGHT ?

NO, PROBABLY NOT. WE WOULD HAVE GOTTEN IN CONTACT WITH MORE ZINES AND THINGS THOUGH.



TO COME TOGETHER AND WE DID OUR FIRST FIVE SONG TAPE IN OUR BASEMENT.

HOW DID YOU GET SIGNED WITH CLEOPATRA ?

AFTER OUR SELF - PRODUCED *MALIGNANT* CD WE SENT STUFF OUT TO A FEW LABELS, BRIAN P. OF CLEOPATRA WAS REALLY INTO OUR STUFF - BUT ONLY IF WE DID NEW MATERIAL. WE FIRST THOUGHT ABOUT REMIXING THE FIRST DISK, THEN WE AGREED TO DO A NEW ALBUM. BRIAN SUGGESTED THAT WE DO THE DISK WITH FLUFFY (AUERBACH) AT CHICAGO TRAX.

WHAT IS THE NEW ALBUM ?

WE WERE LATER WE DROVE OUT FOR A SECOND TRY AFTER WE HAD FURIOUSLY WORKED TO REBUILD OUR PATCHES. THE WHOLE EXPERIENCE AT CHICAGO TRAX WAS HECTIC AND STRESSFUL FOR US; WE MIGHT RUN FROM 10PM TIL 4PM THE NEXT DAY NON STOP. FLUFFY WAS REALLY EASY TO WORK WITH AND HE HAD LOTS OF GOOD IDEAS FOR THINGS FOR US TO TRY.

NO GUITAR CROSSOVER HERE, RIGHT ?

(LAUGHS) NO, ONE OF OUR SYNTH PATCHES SOUNDS LIKE A GUITAR THOUGH.

HOW DO YOU LOOK BACK AT YOUR DEBUT CD *MALIGNANT* NOW ?

WHAT WOULD YOU RECOMMEND TO OTHER YOUNG INDUSTRIAL ARTISTS?

JUST SPIT IT OUT !

WHAT INFLUENCES YOUR WRITING ?

BRIAN: ALL KINDS OF MUSIC, I DON'T TRY TO EMULATE ANYTHING. I LIKE TO LISTEN TO CLASSICAL MUSIC, YOU CAN GET A LOT OF ABSTRACT IDEAS FROM IT.

PETE: I REALLY LIKE ENYA, SORRY GO AHEAD AND CRUCIFY ME. I LISTEN TO A LOT OF INDUSTRIAL MUSIC AS WELL LIKE FLA, LEATHERSTRIP, ETC. WHEN WE WRITE WE LIKE TO WRITE PAGES OF IDEAS FOR LYRICS DOWN AND EXCHANGE THEM WITH EACH OTHER TO EDIT. THE BROTHA THING REALLY

WORKS WELL, IT REALLY HELPS TO KNOW WHAT MAKES THE OTHER MEMBERS OF YOUR BAND TICK. WE WERE REALLY INFLUENCED SPECIFICALLY BY THE ANGER STEMMING FROM WHEN OUR SISTER WAS MURDERED IN 1982. THE SONG "COLLAPSER" ON *DECONSTRUCTION* EVOLVED FROM FEAR AND HATE THAT CAME FROM THAT EVENT. IT'S ALL ABOUT NOT BEING ABLE TO RUN AWAY. I THINK THAT WE ARE BOTH REALLY HAUNTED BY THAT.

WERE DO YOU SEE THE PYGMY CHILDREN GOING, IN A MUSICAL SENSE ?

THAT'S REALLY HARD TO SAY, WE CAN HAVE AN IDEA FOR A SONG AND IT WILL SUDDENLY CHANGE AND SOMETHING ELSE WILL TAKE OVER. PLUS WE REALLY HAVEN'T HAD MUCH TIME TO WRITE ANYTHING NEW YET.

DO YOU PERFORM LIVE ?

YES, WE HAVE DONE A FEW SHOWS IN THE DC / BALTIMORE AREA. OUR LAST SHOW WAS A TYPICAL PYGMY CHILDREN LIVE DISASTER. IT WAS AT THE BLACK CAT IN DC AUGUST 29TH, 1994. PETE CUT UP TWO TENDONS IN HIS ARM ONSTAGE WHILE BANGING ON A TRUSTY PIECE OF SHEET METAL WE USE. PETE OF COURSE WANTED TO CONTINUE, BUT THE CLUB DIDN'T WANT ANY

DEATHS SO WE WENT TO THE HOSPITAL. WE HAD A GOOD TURN OUT THOUGH.

DO YOU HAVE ANY FUTURE PLANS TO PLAY LIVE ?

WE WOULD LIKE TO DO AS MUCH AS POSSIBLE, PARTICULARLY IN THE DC AREA. WE MAY ADD A LIVE DRUMMER

TO FREE UP PETE FOR MORE STAGE ANTICS.

WHAT DO YOU THINK OF THE WHOLE INDUSTRIAL SCENE AND THE CURRENT ELECTRONIC CULTURE, LIKE THE INTERNET ?

THE WHOLE THING IS VERY COOL.

TECHNOLOGY IS REALLY AMAZING, IT SEEMS THAT EVERYTHING ELECTRONIC IS BECOME OBSOLETE BY THE TIME YOU GET IT ! THE INDUSTRIAL SCENE IS VERY COOL, ITS DEFINITELY BETTER THAN EVERYTHING ELSE OUT THERE. THE INTERNET IS COOL TOO, WE HAVE AN ADDRESS AT THE CYBERDEN AND SOMEONE IS SETTING US UP WITH A WORLD WIDE WEB SITE. VOCAL DISTORTION IS KINDA GETTING A BIT TRITE THESE DAYS . . .

DO YOU CONSIDER YOURSELVES "TECHIES?"

NO, I THINK WE ARE TECHNO MORONS. WE USE TECHNOLOGY FOR ITS ENDS. FOR EXAMPLE WE KNOW OUR ENSONIQ SAMPLER INSIDE OUT, AND DESPITE OUR LOVE/HATE RELATIONSHIP WITH IT, WE HAVE TO KEEP IT BECAUSE WE ARE COMFORTABLE WITH IT.



DISCOGRAPHY:

1994	EP	FACEDOWN
1994	CD	MALIGNANT
1995	CD	DECONSTRUCT

CONTACT ADDRESS:

PYGMY CHILDREN
PO Box 25327
WASHINGTON, DC 20007-8327
USA



NUMB

NUMB has been one of the most consistently intense and exciting acts in the industrial music scene for years. Though not as well known as fellow Vancouver acts **FRONT LINE ASSEMBLY** or **SKINNY PUPPY**, Don Gordon has steered his project through several lineups while always maintaining a strong sense of integrity in his music. We recently spoke with Don in his native Vancouver, Canada.

Interview by Brendan Krause

What is the current makeup and status of NUMB ?

NUMB was originally much more of a band in nature, now it is basically Don Gordon and whatever various casting players who fit into the NUMB concept at that moment. For the *Wasted Sky* album I worked with Conan Hunter, we parted company before NUMB's European tour supporting the album. David Collings of **FOURTH MAN** joined me to do the tour.

When did NUMB begin and what did it originally set out to do ?

NUMB began around 1986 as a kind of performance art project and it evolved towards a band project. I think throughout NUMB has remained consistent thematically, though some of the perspective has changed over the years. The core theme of NUMB is an exploration of social densensitivation from the bombardment of modern culture. I think NUMB approaches this theme less from an art school manner, than looking at what is our maximum threshold.

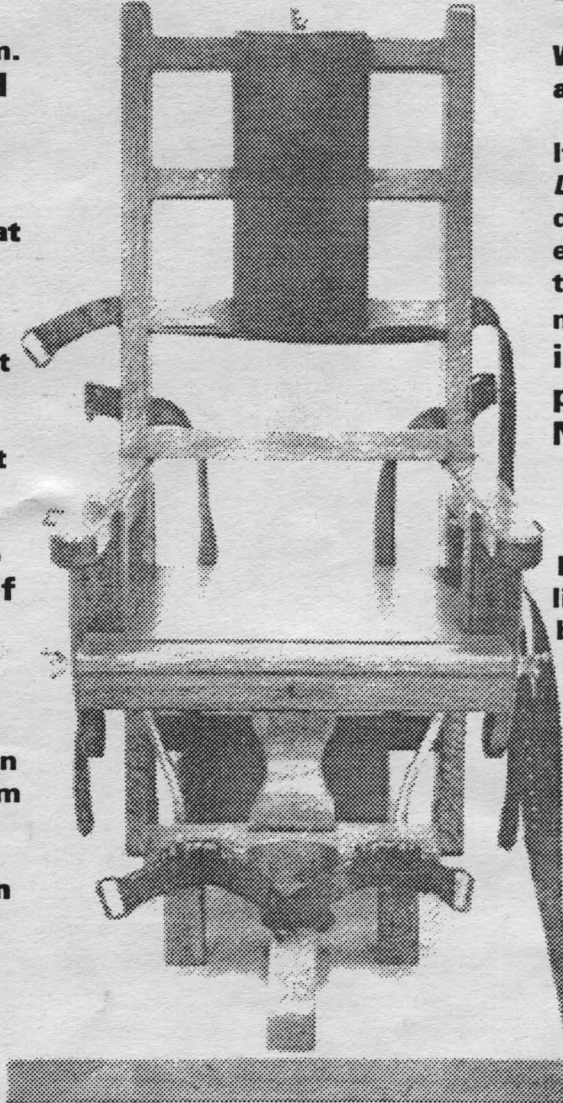
What part or role do you play in the Vancouver music scene ? What was your relation to the other Vancouver industrial acts ?

In the early 80's Vancouver was a place where a lot of musicians shared many principles with each other - punk rock was dying off, there was a strong and popular stimulus from the English New Romantic movement, and so I think Gothic and Industrial music was a logical extension of what was happening. I worked with Kevin (of **SKINNY PUPPY**) and David Ogilvie in a variety of projects. Network records formed around

people who were interested in the scene, and I guess everything went from there.

What is the Vancouver scene like today ?

Well much of the music you are talking about is mainly for export ! NUMB and **FRONT LINE ASSEMBLY** have a l w a y s



primarily sold to the European market. Garage band rock is basically the rule in Vancouver right now, I ran into a German visitor who thought Vancouver was "too nice" for all its industrial music.

As far as NUMB's music, I think it has a very distinctive style particularly in its use of "experimental" elements.

I think its a reflection of my schitzo personality, its a juxtaposition of the conflicting elements in my personality.

Like the quick stutter in the drum programming of "Wasted Sky?"

I have a pretty low threshold of boredom.

What is your general feeling about *Wasted Sky* ?

It came out well, I guess after *Death On the Installment Plan* I decided to try subtlety as an experiment. Turn off some of the extreme in a way, not as mellowing out, but as realizing a mature way to express myself through NUMB.

How do you write your songs ?

I binge. I'll sit down and sample like crazy until the textures begin to reveal themselves, the song "effigy" is a great example of that. It all began with a 3 chord verse on my Prophet - 5 keyboard, which I brought back after I sampled other sounds that fit with it. Where I start from is really inconsequential, things just come together as I work.

What kind of equipment do you use ?

I use an Akai S1000 as my sampler along with a Kurzweil K2000, but I have a variety of older analog gear like a Sequential Prophet - 5, a Mini - Moog, and a Waldorf Micro-wave. I really like to use a PCM41 delay unit, it finds its way into a lot of things, as well as Lexicon stuff. I used to do my sequencing with Atari equipment, but now I'm switching over to Macintosh equipment. Learning new computer systems is a real pain.

What inspires your material, why are you drawn to the dark and violent ?

I think that NUMB is an expression of one particular side of my personality.

Do you intend to continue to work as NUMB ?

Yes, NUMB will definitely go on as long as I want it to. I have also been interested in doing soundtrack music - I am currently working with Marilyn Morris on something like that. She sort of rants over the soundscapes that I create.

Do you have any current plans to tour, in the US or elsewhere ?

Well it is difficult to try to pull together a live band, pay them, and get out on the road. I have been able to do that in Europe, and even make a little money doing it. But it's a different

story with the US. I did do a show at the Limelight in New York City for a New Music Seminar, with mono monitors unfortunately. I would like to put together a US tour in the near future, I think I enjoy touring now more than I did 5 years ago.

Your second album, *Christmeister*, is currently out of print, are there any plans to change that ?

That may change in the coming months, I'm not sure. I may remix the album because I was never happy with its sound, it was flat. Not that I'm embarrassed by it, its just the thought that I could have done it better.

Any words on Blair Dobson, vocalist on *Christmeister* ?

Blair was exactly suited to NUMB at that time, he was really in the heads of his

fictitious characters (laughs).

Are there any plans for another NUMB album ?

Yes, there is already some material written from a recent binge . . .

Discography:

CS Blue Light
1990 CD *NUMB*
1990 CD *Christmeister*
1991 cds *Bliss*
1993 CD *Death on the Installment Plan*
1994 EP *Fixate*
1994 CD *Wasted Sky*

Contact:

NUMB
Box 4718 Main Post Office
Vancouver B.C. V6A 4B4
CANADA

play ball, kill your ex., write a book...
the american dream: here's the soundtrack :::



**GRACIOUS
SHADES**
Abérkash

Thick powerful heavy beat, heavy synth and at times guitar sampled dancelfloor driven music to appeal to both the industrial and darkwave fans, we promise! Scip Guardian et al come through with a very catchy follow-up to *Inoculation of the Media*.



**COLDWAVE
BREAKS**
compilation

featuring: **SCNITT ACHT.**
CHEMLAB. 16 VOLT.
HATE DEPT. and much more
The documenting of this powerful movement of guitars colliding with electronics on the dance floor as it happens. Also contains: Pinchpoint (two Contagion members), Some More Crime, Piece Machine, Steril, Out Out and more.



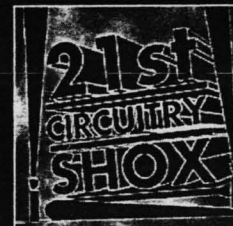
steril

Transmission Pervous
The heavy elektro German threesome with the dance floor hit "No Remission". BONUS tracks: Swamp Terrorists remixes not found on the original German release.



UNIT 187
Unit 187

Hard brutal electronic from Vancouver: smashing industrial, techno and metal all into one driving beat source. Watch out for this lethal three man team.



21st Circuitry Shox
compilation

From callous to caliginous, a compilation with one song off each of our releases, as well as new material from Xorcist!! Also a track from newly signed Unit 187. Hate Dept., Gracious Shades, and Steril are also featured, along with Non-Aggression Pact and Nerve Filter from the Death Rave 2000 and 2010 comp.s.



Available at Tower Records and other stores carrying Independent labels. Distributed by: US: Caroline, Metropolis, Pulse Sonig, and TCI, Europe: DISCORDIA/Dark Vinyl

21ST CIRCUITRY RECORDS DEPT. IS PO Box 170100 SAN FRANCISCO, CA 94117 USA [NEW] PHONE/FAX: 415.751.2001
WRITE FOR FREE CATALOGUE 21ST.CIRCUITRY@CYDERDEN.COM SEND DEMOS!
<http://www.cyberden.com/21st.html> [http://www.luma.com/10MA.2.0/1p/volume5/Xorcist\(case matters\)](http://www.luma.com/10MA.2.0/1p/volume5/Xorcist(case%20matters)) http://www.luma.com/10MA.2.0/1p/volume5/Hate_Dept http://www.luma.com/10MA.2.0/1p/volume5/Gracious_Shades

Audio Examinations

● ALIEN FAKTOR - *Abduction*

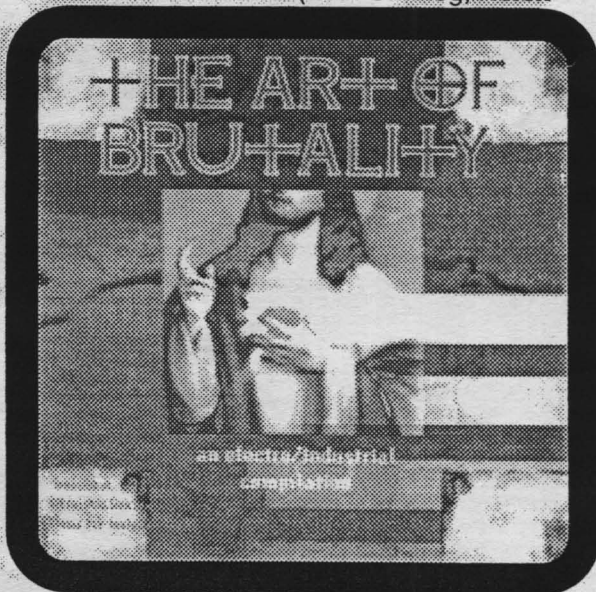
The first full-length release from Tom Muschitz and his Wisconsin based label decibel attacks you with brutal samples and foreboding beats. *Abduction* is not perfect, which is a lot of its charm. The disc is almost entirely instrumental, at times uneven, but always original. The CD begins with "Murder," which sets the pace for the entire album with its disturbing atmospheres, leading way to great songs like "Project Pain" and "The Killing Floor." The true find of this release though is "Somewhere In The Dark," which is serious industrial dance. The vocals and lyrics are from Warlock, a member of the band MORPHEUS SISTER, also on the label. These two need to collaborate on a permanent basis, because the electronics and rhythms mix flawlessly with Warlock's vocals. A strong debut which makes me anxious to see what decibel has in store for the future. (decibel, 17125C W. Bluemound Rd #122 Brookfield, WI 53008-0949) [GAG]

ARMAGEDDON DILDOS - *Lost*

"Lost" is the third release from the ARMAGEDDON DILDOS not including their singles collection. The Dildos utilize the production talents of Keith "Fluffy" Auerbach this time around, and like so many other bands have an abundance of guitars on this new release. The surprise here is that Fluffy and the Dildos do a great job of setting themselves apart from a large number of industrial bands now using guitars. Tracks like "Too Far To Suicide" and "Bounds Of Love" use guitar noise in well arranged songs to display a force never present in previous Dildos work. One track that must be mentioned here is the immaculate power pop "Uncle D," which has a feel unlike anything ever heard in industrial music before now. "Lost" also has some electro classics here like "Stay Home" and "Wonderland" that show the Dildos have not forgotten their roots. This is an impressive release that has only a few guitar-oriented tracks that stray too close to traditional rock and roll. "Lost" should also become a landmark for producer Keith Auerbach. (Zoth Ommog, Norsk-DataStr. 3, 61352 Bad Homburg, Germany)[MM]

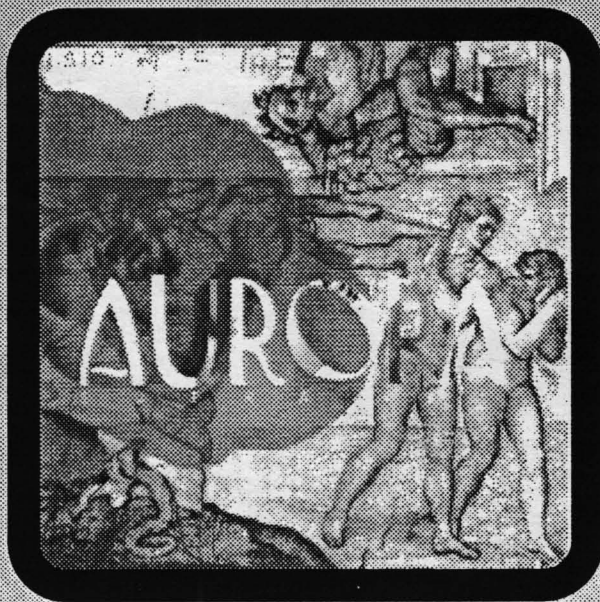
THE ART OF BRUTALITY *An Electro/Industrial Compilation*

This compilation is the first CD put out by Arts Industria, and like the previous AI tape releases and *ARC* magazine, its well done and recommended. 16 bands with 71 minutes of electro, you can't lose with this one. Most of the bands featured aren't that well known, so you can find lots of tracks here that don't otherwise exist on CD. You will find many bands that we recommended in the first issue of *Infectious Substance*, such as SPHERE LAZZA, with a previously unreleased "Morphius", one of their best yet, REMYL, TERMINAL, THINE EYES, POUNCE INTL., and XORCIST, probably the best known act on this compilation. You'll be pleasantly surprised by the others that you may never have heard of, such as DIN_FIV, with "Terminal Condition", and BUBBLEGUM CRISIS with the nifty instrumental "Rip." You should definitely find something here that you like, check it out. Support independent labels like Arts Industria, they're the lifeblood of this genre. (Arts Industria, PO Box 4142, South Bend, IN 46634, USA) [RW]



AURORA - *The Dimension Gate*

AURORA is an offshoot of PROJECT PITCHFORK featuring Peter Spiles and the ethereal vocals of former Forker Patricia Nigianil. On their second endeavor, they are out in search of the unknown, seeking answers from God, the universe, and their own spiritual consciousness. The Dimension Gate opens the door between the past and the future. It combines classic elements of TANGERINE DREAM to Jean Michel Jarre, with the power and rapture of Carl Orff. The gothic overtones of PITCHFORK find their way into the entire passage, without the heavy dance beats. This CD is very thought provoking, with the highlights being too numerous to mention. It deserves nothing but your total attention. (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, USA) [GAG]



BIOTECH 01

Colorado Electronics Compilation (tape)

This tape compilation is a collection of electro/industrial bands that are all from the Colorado, and I was pleasantly surprised by it. I never considered Colorado as a likely area for industrial music to thrive, but there is obviously some interesting activity going on there. There are a dozen bands represented here, most of which I had never heard of before, and possibly might never hear from again, but that is what makes compilations fun, especially independently produced tape comps like this one. I strongly believe in supporting lesser known bands, especially unsigned ones, and comps like this one provide a way of discovering these bands. (SDS Productions, c/o Thomas Kiehne, PO Box 4141, Temple, TX 76505, USA) [RW]

CHAOS COMPILATION

Here's a new industrial compilation out on the COP label that has a mixture of bands that fall into the "industrial" category. What I mean by that is there are the more "electro" oriented bands that rely on heavy electronics, and then there are those that are often called "crossover" bands, because of their increasing reliance on heavy guitar sounds. I prefer the electro oriented bands, and usually find the guitar bands boring and cliché, although some of the bands here that rely on guitar do it well enough that it doesn't bother me. For example, APPARATUS has quite a good track called "Wrench", but others, like PIECE MACHINE come off sounding like heavy metal with only occasional electro interludes. This whole "crossover" genre really bothers me, I see it as a step back, not forward. ARCANÉ ASYLUM and PAIN EMISSION are bands here that I consider part of that irritating crossover category, and I don't know what to make of the SWAMP TERRORIST track "Get O", a mix of electro, heavy metal, and rap, it just doesn't work for me. Happily, there are bands on this comp who don't jump on the guitar bandwagon. The very first track in fact is LEATHER STRIP's "Serenade for the Dead" from his album of the same name. Naturally, it's a great instrumental. INDEX provide a new track called "Static Sky" which is the high point of this CD, I can't wait until they release a full length CD of their own. Overall, I'd say this is a good compilation, like most, it has some tracks that I like a lot, and some that I don't like at all. (COP International, 981 Aileen St., Oakland, CA 94608, USA) [RW]

CUBANATE - *Cyberia*

CUBANATE's second full length release shows the group developing their industrial rave hybrid, but only in a few tracks. "Oxyacetylene", "Hatesong", and "Skeletal" show CUBANATE fine tuning the great new style they showcased on their debut "Antimatter". *Cyberia* also hears CUBANATE branching out and developing slower, yet powerful and grinding grooves. Some examples are the punchy funk of "Build" and the apocalyptic "Human Drum". "False Dawn" is also a hypnotic slow groove that develops into an epic as the tempo doubles five and a half minutes into the piece. The vocals of singer Marc Heal continue to be surprisingly dry in production compared with most industrial acts. His voice is one of the most distinguishable in the genre displaying an immense and tenacious roar. CUBANATE are currently one of England's greatest musical treasures. This release continues their ascent as one of the more prominent bands in the industrial music scene who create some of the most powerful dance music in existence. (Dynamica, Modern Music Records, Kurfürstenstr. 23, 10785 Berlin, Germany) [MM]

D.I.B. Freundschaft (Split tape)

The tape D.I.B. Freundschaft is a tape release only from Side-Line that features six songs from three new European acts. The first band is a duo from Italy by the name of XCR who play dark slow electro. The original aspect here is XCR member Monica Seksich vocals on a few tracks. Female vocals are definitely a novelty in this male driven genre. Though the music here is simplistic, XCR does show some promise with their songwriting on the tracks "The Fight" and "Stalingrad". The second band on this tape is LPF 12 from the Netherlands. LPF 12 create very original mechanized soundscapes that have fiercely distorted drums. The songs are mainly instrumentals that do not adhere to traditional songwriting structure. The tracks "Return", "Circles" and "Scanning" stand out from the six they present as having very catchy rhythms. LPF 12 is definitely an act to follow due to their novel style. The third act on this tape is the Belgium trio TOXIC SHOCK SYNDROME whose members include Johan Van Roy, the man behind Offbeat recording artist SUICIDE COMMANDO. The music here sounds like a slightly more accessible version of SUICIDE COMMANDO with a different vocalist. The track "Bi-Natural" could easily get played in a club setting. Something Johan Van Roy does not tap into on the debut SUICIDE COMMANDO disc. Due to the excellent production and outstanding arrangements of the six songs here, this band is definitely due for a CD release and more attention. (Side-Line, Blanchart Benoit, 16 Rue de Tarcienne, 6280 Gerpinnes, Belgium) [MM]

DIE KRUPPS - *Rings of Steel*

Its hard to believe that such a pioneering band as DIE KRUPPS, whose driving keyboards and percussion set new standards in the early 80's, could be swallowed up in heavy metal mediocrity. Main man Jurgen Engler's preoccupation with speed/thrash metal has been the eventual downfall of the group, starting with the 1992 single "Metal Machine Music." The *Rings of Steel* bring together remixed versions of the worst material from their CDs *I*, *II* *The Final Option*, and *The Final Remixes*. I did enjoy the remix of "New Temptation" by F.M. Einheit, and the remix of "Ironman" by Sascha of KMFDM wasn't bad either, but the real surprise was the remix of "Fatherland." Andrew Eldritch from SISTERS OF MERCY, and Rodney Orpheus of CASSANDRA COMPLEX, have a complete understanding of what makes this band work. They downplay the guitars and bring up the wonderful rhythms and melodies. They should mix KRUPPS next album, and get this great band back on track. I cringe at the thought of another CD with songs like "Bloodsuckers" remixed by BIOHAZARD. (Cleopatra) [GAG]

DIE WARZAU- *Engine*

After a long absence DIE WARZAU return with their third full-length release and a new record label. Recorded in their own studio in Chicago (Warzone Recorders), this disc is over 70 minutes of the most creative electronic dance music you will ever hear. It combines brilliant songwriting and addictive rhythms unlike any other artist. It is also great to see a band break away from writing songs in the standard 120 to 140 beats per minute range, and develop catchy grooves with slower tempo. Some excellent examples are "Cyberdelianoncorborundum", "Belly", and the first single "Liberated". On the punchier side of things is the track "Muck", and the song "Amphibious" which encompasses some unique transitions in its novel arrangement. "Lizardoplacensis" stands out also with an impressive display of horns that give this track a touch of jazz. The pinnacle of this groups magnificent songwriting is "All Good Girls". It is without a doubt the best pop song of the year. *Engine* is not a hard hitting release, but it is an immensley creative presentation of dance music that takes electronic music to new heights. This is the best album of 1995. Mandatory! (Waxtrax! Records, 1659 North Damen Avenue, Chicago, IL 60647) [MM]



ELECTRIC HELLFIRE CLUB

Kiss The Goat

What's the point of this band? I had high hopes for EHC, especially after it became obvious that THRILL KILL KULT really sucked without Thomas Thorn, aka Buck Rider. I thought that EHC might have some of the spirit of the original TKK, but boy, was I wrong. There's nothing here that's particularly creative musically, and lyrically its just downright embarrassing. How many songs can one band write about Satan/Hell, it's not even amusing anymore. I suppose it seemed like a cool idea to someone originally, "lets start a band that does nothing but songs about Satan and evil, the kids will love it and their parents will hate it." Frankly, its boring. Save your money and buy some music by a band that deserves your support. (Cleopatra) [RW]

ELECTRONICYOUTH Volume 2

The ELECTRONICYOUTH" series looks to be an annual event that displays the talents of some of the newest electro-industrial acts. The second volume is nowhere near as impressive as the first volume, but does showcase some excellent new groups. The highlight of the disk is the final track by the American act TOTAL HARMONIC DISTORTION. Their track "Hypocrisis(malevolent mix)" is a startling advancement for the band in both production and songwriting. CONTROLLED FUSION and CYBER AXIS are the next best prospects on the compilation for creating notable electro-industrial music in

the future. CYBER AXIS in particular, demonstrate very punchy funk in their track "Illusions". From an ingenuity standpoint, KALTE FARBEN stands out for their unique sound and style. ABSENT MINDED and DIGITAL SLAUGHTER also produce solid tracks on this compilation that show potential for their future. The rest of the field in this collection fail to impress. (Music Research S. P., Norsk-Data-Str. 3, 61352 Bad Homburg, Germany) [MM]



FACEFAIL - *Comfort Hiding Crime*

I was filled with excitement and trepidation as I listened to this self-released effort from FACEFAIL. I

remember how impressive their earlier demo tape was, which followed the paths of THE LEGENDARY PINK DOTS, and the TEAR GARDEN. The more somber pieces such as "Ebb Tide," "Respirator," and "Static," were effortless, heartfelt gems. That's my major fault with this CD, where the hell are they? There are some great songs on here like "God's Screen Spoken," "Intentions In The Making," "The Switch To 36," and "Birth On," but over half of this CD is instrumentals. Some of these instrumentals take the band in unsettling directions, completely ignoring FACEFAIL's lyrical strengths. When a great song like "In Search Of Her Son" does appear, the result will seep into every pore. Their use of acoustic guitars with the electronics is deeply affecting in this memorable lament. I would like to see them continue on this course, instead of using electric guitars that tend to overpower the mix. In the end COMFORT HIDING CRIME turned out to be a very good release, but falling short of their potential. (The Second Threat To Joy, 4205 Winston Drive, Hoffman Estates, IL 60195, USA) [GAG]

FRONT LINE ASSEMBLY - *Millennium*

In several past interviews, Bill Leeb of FRONT LINE ASSEMBLY made it quite clear he would never resort to using guitars in FRONT LINE ASSEMBLY's recordings. It is then a mystery as to why this album is heavily saturated with hard guitar parts. To make matters worse, the guitar parts do not involve creative distortion or feedback. Instead, redundant thrash metal guitar tracks dominate the vast majority of this disk. The tracks "Search and Destroy" and "This Faith" stand out from the other songs here as good industrial. In contrast, "Victim Of A Criminal" is an annoying mix of electro, metal, and rap. It is possible that this disk is way ahead of its time and that this recording is the birth of a new genre called thrash-tech. A more realistic assessment is that *Millennium* is a disappointing experiment for FRONT LINE ASSEMBLY that has alienated their audience, and should have been released under a different name. (Roadrunner Records, 536 Broadway, New York, N.Y. 10012, U.S.A.) [MM]



Godheads - *The Rush Inside*

This group sound as if they are from Los Angeles but are actually from western Europe. Traditional hard *rawkin'* guitar riffs ruin the vast majority of this recording. A few songs are so dismal it sounds like two bands playing at once. Imagine a generic hard rock guitarist backed by an early 80's new wave band like ANIMOTION. A few tracks like "Come Back" and "Eternal Youth" are reasonable songs if they had only left the guitar out of the mix. Mundane lyrics with mega-macho vocals round out the GODHEADS sound in a predictable and contrived fashion. If you are a huge fan of MINISTRY's latest material and like all the imitators, you might like this too. GODHEADS would probably benefit greatly from being on a different label like Metal Blade or Megaforce. (Hard Records) [MM]

HALOBLACK - *Tension Filter*

It is bands such as HALOBLACK that have brought rise to the term "electro-industrial". Despite the fact HALOBLACK has been labeled an industrial act in a few other magazines, they are actually more of a rock band that use nifty effects on their vocals and guitars than an electro or industrial act. Amazingly, the talents of Van Christie and Jim Marcus of DIE WARZAU appear on four tracks. Their efforts bring more versatility to the traditional rock style, but are unable to pull them away from sounding like a group heavily influenced by MINISTRY. It is quite obvious that HALOBLACK have a background in rock and roll, and not with synthesizers and sequencers. The lack of noteworthy ingenuity displayed on "Tension Filter" make it unlikely this band will ever gain much notoriety. (Fifth Column Records, P.O. Box 787, Washington, D.C. 20044, U.S.A.) [MM]

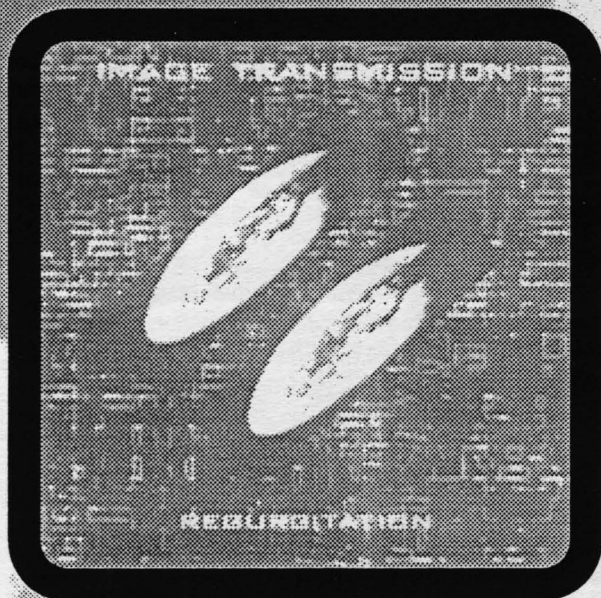


Haujobb - *Freeze Frame Reality*

HAUJOBB's follow up full length release to their highly acclaimed debut *Homes & Gardens* is a startling departure to more spacial and experimental work. *Freeze Frame Reality* shows HAUJOBB as a pioneer in using unconventional percussive sounds to create rhythms with a unique feel. Add to this the fact that guitars are utilized in five tracks, yet in its entirety this recording evokes descriptions such as "ambient industrial" and "atmospheric". A perplexing contrast of elements that could only be achieved by an extremely talented group. The only drawback to this release is the lack of good club material. "World Window" is the only song that could really reach dancefloors in its album form. Other highlights include the innovative "Consciousness" and the angst driven "Cold Comfort". What HAUJOBB will sound like in the future is anybody's guess, making their next recording one of the most highly anticipated releases to come in 1996. (Off Beat, Neue Medien - Tontrager - Produktions, und Vertriebs-GmbH, Horster Strabe 27, 45897 Gelsenkirchen-Buer) [MM]

IMAGE TRANSMISSION - *Regurgitation*

This is my first exposure to this band, and I'm quite impressed. I don't know much about who they are, or if its their first release, but this 10 track CD is a very pleasant surprise. They appear to be a 4 man outfit, apparently based in The Netherlands. Great electro, heavy yet danceable, the CD starts out strong with "Agony of Extasy" which is possibly my favorite track, it has that gothic feel that I've admired in some of my favorite German bands such as PLACEBO EFFECT or EVILS TOY. I listen to this track over and over. I'm constantly amazed by all the good electro bands coming out of Europe, I wish more American bands would take notice of how good electro can be without heavy metal guitar. Put down that industrial/metal crossover CD you were considering, and buy this instead, you'll thank me for it. (IMAGE TRANSMISSION, Naaldwijkseweg 168, 2641 RM S' Gravenzande, THE NETHERLANDS) [RW]



KEVORKIAN DEATH CYCLE *Collection For Injection (Tape)*

This is the third tape release by KDC, and if you still haven't heard them yet, I suggest you get a copy of this one. This 9 song tape contains all the best tracks from their two previous tapes, such as *Send Me The Machine*, *Spring Heel Jack*, and my personal favorite *The End*. There's a new version of *Let Us Die*, and a new track entitled *Veal*. Its well worth checking out. (Kevorkian Death Cycle, PO Box 7362, Redlands, CA 92375, USA) [RW]

KMFDM - *Nihil*

To put it simply, if you liked *Naive*, *Money*, or *Angst*, you'll love *Nihil*. The CD has no surprises and just carries on their tiring formula relentlessly. There are some good songs like "Ultra", "Juke Joint Jezebel", and "Beast", its just that if you've heard one KMFDM song, you've heard them all. Only now they seem to be enticing that MINISTRY/metal crossover audience by adding Gunter Schultz on guitar. One thing that has changed is the sad departure of the intriguing artwork by Brute. I can't help but be disappointed by such a cautious and unimaginative CD, but the kids just love it. (WaxTrax) [GAG]



MACE - *Stoned And Naked*

I was very eager to hear this Pennsylvania band after *Gear Magazine* praised them, and *Industrial Nation* claimed "This is a must for your goth/industrial collection, with a sound all its own." Maybe this sound is all its own in Pittsburgh, where the band hails from, but in the rest of the free world we call it NINE INCH NAILS. It seems that this band's attraction and knowledge of this genre, begins and ends with Trent Reznor. MACE manages to cover almost the entire back catalog of NIN on a seven song CD, I guess something can be said for that. (Psychotribe Records, PO Box 3233, Pittsburgh, PA 15230, USA) [GAG]

► **MENTALLO & THE FIXER**
 ◄ *Where Angels Fear To Tread*

The new American independent label Metropolis has licensed the second full-length recording by MENTALLO & THE FIXER for release in America. Originally released in early 1994 on the Zoth Ommog label in Germany, *Where Angels Fear To Tread* is over 70 minutes of music like its predecessor. This Texas duo have created a throbbing electro-industrial masterpiece that lives up to all the hype and press that surrounded the group with its first release. The excellent production on this disk displays the groups ability to create haunting and mesmerizing textures like no one else in the genre. Add to this some of the most abrasive vocals you will ever hear, and you have some incredible electro-industrial. To top it off, MENTALLO has enhanced their songwriting on this release by their utilization of space. This is best demonstrated in the instrumental "Battered States Of Euphoria". Some of the most impressive production is exhibited on the panned drums in "Coward", a potentially huge dance track. Also of note on this disk is the intense chaotic nine minute epic "Bring To A Boil".

Where Angels Fear To Tread is a momentous disk, not only for MENTALLO, but the entire field of electronic music. (Zoth Ommog/Metropolis, P.O. Box 54307, Philadelphia, PA 19105) [MM]



NEUROACTIVE - Morphology

NEUROACTIVE hail from Tampere FINLAND, home of another IS favorite ADVANCED ART. Some of their songs remind me at times of AA, I think maybe its the vocals, and the fact that for many of the tracks they are softly sung over the electronics, instead of shouted or distorted beyond recognition. A pleasant change of pace indeed, its nice to be able to understand a band's lyrics on occasion. But don't think for a moment that because of their vocal style that this is some dull DEPECHE MODE imitation. NEUROACTIVE may not be very well known yet, but they know how to produce some highly danceable electro. Here's another Finnish band that's highly recommended. (Cyberware Productions, PO Box 623, FIN-33101 Tampere, FINLAND) [RW]

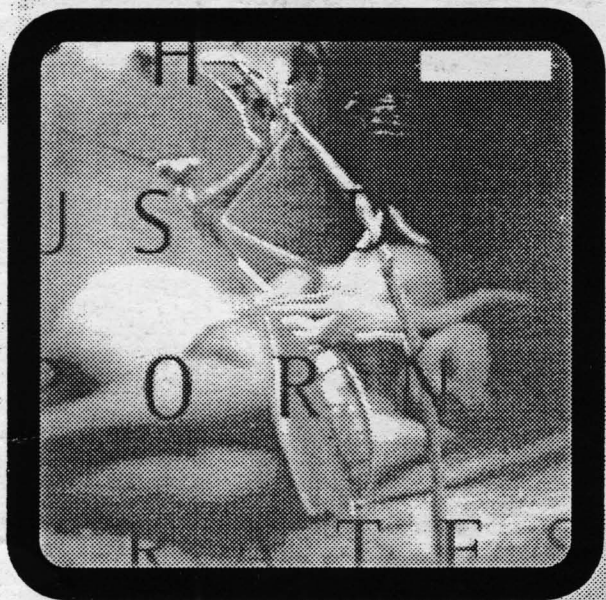


NOXIOUS EMOTION - This Hallowed Ground

Northwest Electro-Industrial Coalition members NOXIOUS EMOTION finally have a CD out, which is made up of mostly new material, but includes a few of their best tracks from their two previous tape releases. The familiar tracks include "Firemission", "Orbital Array" and "Drive IN", but the new material continues in a similar vein. NE is a duo consisting of Mike Wimer and Shane Benson, and they've developed a sound all their own, largely due to the slow, deep treated vocals. I like them a lot because it doesn't sound like they're imitating anyone else, and the deliberate slow pacing of the songs gives them a darker sound. (ADSR Musicwerks, c/o NOXIOUS EMOTION, 1030 Ttereve Dr. #310, Everett, WA 98203, USA) [RW]

NUMB - *Wasted Sky*

This is NUMB's fourth full-length release and shows NUMB going back to their electro roots with a sound more congruent with their second release "CHRISTMEISTER". *Wasted Sky* expands on the intensity this band displayed on their critically acclaimed second release in several ways. The quality of the production has increased greatly displaying more depth and harsher percussion. In addition, the vocals on *Wasted Sky* are much more fierce and encompass some intriguing signal processing. NUMB also provide some excellent guitar noise on the tracks "Ratblast" and "Blood" to thicken up their sound. They manage to use guitars in an immensely creative manner without going overboard like many bands on the Re-Constriction label. *Wasted Sky* also has some real corkscrew turns which keeps the listener on edge. In tracks like "Seven Types Of Ambiguity" and "Keyak", NUMB shift gears from eerie and mesmerizing to angst driven machine noise in a most creative style that is unlike anything this genre has heard. This outstanding release has gotten the attention of electro fanatics in the U.S. and will soon be released in North America on the Metropolis label. Don't miss the boat on this one. (KK records, Krijgsbaan 240, Zwijndrecht 2070, Antwerp, Belgium) [MM]



PHALLUS DEI - *Pornocrates*

This band shows that it is possible to make a great electro/industrial album with conventional rock-n-roll instrumentation. I have to admit my previous experiences with PHALLUS DEI, though minimal, left me with much ambiguity. I thought they relied too heavily on guitar, but did have very interesting experimental compositions and samples. This release capitalizes on these positive aural possibilities, falling prey to the metal majority on only a couple of tracks. The music brings to mind COIL (*Horse Rotorvator* period) and the LEGENDARY PINK DOTs, especially during the slow disturbing songs such as "Aloneness," "Unguided Love", "Veiled Statues", and the touching "Insignificance." Oliver St. Lingam's dark and foreboding vocals make what might be a good album, great. They even manage to take a Charlie Manson song "Circles On Circles" and turn it into an emotionally charged classic. (Black Circle Publishing, PO Box 130214, 90114 Nuernberg, GERMANY) [GAG]

PLACEBO EFFECT - *Manipulated Mind Control*

This is the latest CD by PLACEBO EFFECT, one of my favorite bands for the last two years. I actually waited several months after its release before buying it, because I read a review on the Internet that totally trashed it, saying it was a sellout, full of guitars. What bullshit! Its an excellent CD, I think anyone who liked their earlier efforts will enjoy it. I'm angry that I was misled by a reviewer that had no idea what he was talking about. I expected it to be filled with guitars, like that embarrassing new FLA album, but there's very little guitar here, what there is doesn't sound like that heavy metal crossover garbage that's so popular lately. If you're expecting a duplicate of *Galleries of Pain*, this isn't it, although some tracks are reminiscent of it. There is less of that gothic feel to this album, but you will have no difficulty in recognizing it as PLACEBO EFFECT. Their sound is evolving, which is good, you can't expect a band to continuously put out the same music, stagnation is boring. Unfortunately many bands think that adding heavy guitars to their music is a sign of growth and creativity, whereas just the opposite is true. Luckily PLACEBO EFFECT did not follow that path with this CD. The only real shortcoming I see with it is that its too short, at forty minutes in length. I wish it would have included another ten to twenty minutes of music. (Ausfahrt Rec., Muhlenhof 18, D-33790 Halle, GERMANY) [FW]

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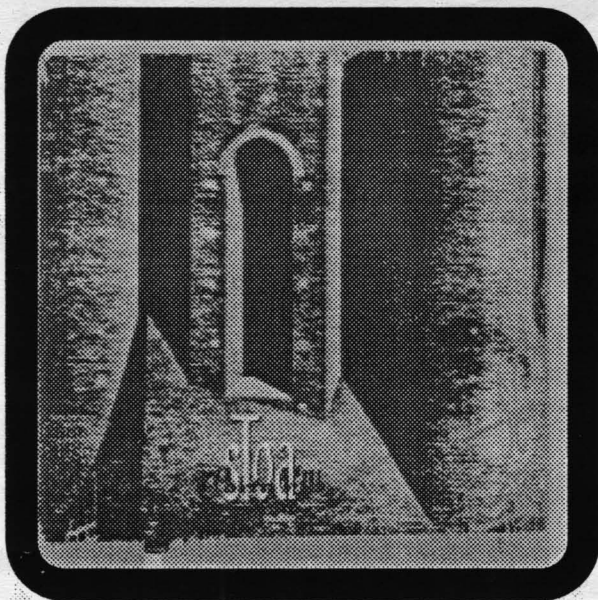
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PROJECT PITCHFORK - *Corps D'amour*

PROJECT PITCHFORK come into 1995 with their own record label Candyland Entertainment, this new six song release, and two members instead of three. *Corps D'amour* continues this bands outstanding career (four albums and two Ep's) of making dark throbbing electro that is creative and non-derivative. Few bands can consistently show great songwriting album after album. This Ep does not have a weak track and contains some of PROJECT PITCHFORK's best songs to date. "Crash" is one of the most powerful songs you will ever hear as one layer of percussion builds on another to create a rhythmic and pounding masterpiece. Other standouts tracks include the dark atmospheres of "Self-Knowledge", and the beautiful strings of "...And Then There'll Be A Light". Two songs which show why many gothic music fans adore this group too. If you don't have anything by PROJECT PITCHFORK, *Corps D'amour* is a great place to start. On the other hand, if you have their first four albums your going to need this to complete your collection. A staple in the field! (Candyland Entertainment, Am Buchenberge 15, D-30453 Hannover, Germany) [MM]

Side-Line Volume 1 compilation (tape)

This first tape compilation by *Side-Line* magazine is an excellent introduction to ten young bands on the European electro-industrial music scene. All of the acts on this recording are above average, but only SUICIDE COMMANDO and IONIC VISION produce two good songs amongst the pool here. Most of the bands need to improve on their production, especially in the area of percussion which needs to be harder and display more attack in the drums. Some of the other highlights of the tape are FUZE BOX MACHINE's "I Want Your Mind", the LESCURE 13 track "Wie Ein Toten Hund", and the AiBoFoRcEn cut "Feel The Icy Blast". Also, IMMINENT STARVATION must be mentioned for their originality in creating heavily distorted soundscapes despite the fact their work is sometimes weak from a songwriting standpoint. A good introduction to ten new acts that showcases two songs by each band. (Side-Line, c/o Dolimont Seba, 86 rue des 7 Petites, 6120 Nalinnes, Belgium) [MM]

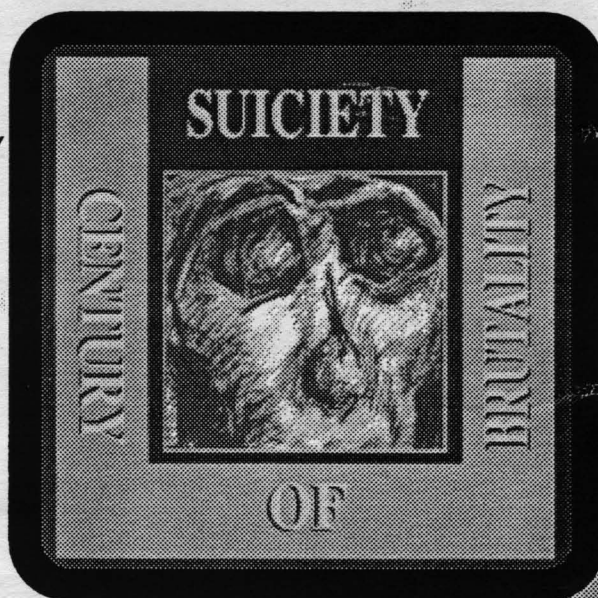


STOA - *Porta VIII*

This is not just a collection of songs, but a work of art. STOA magically combine electronics with pristine orchestration in this CD inspired by the classic fairy tale of Blue Beard by Maurice Maeterlinck. This disconsolate drama of knowledge and power is elegantly created by O. Parusel and the angelic voice of Conny Levrow. The comparisons with IN THE NURSERY are inevitable, but unfounded except in approach. The music is dark industrial gothism, with diverse subtle textures and moody atmospheres, as if a score for a medieval film of despair. The packaging and design of the CD compliment the adaption perfectly, giving this release my highest recommendation. (Hyperium, PO Box 910127, 90259 Nurnjberg, GERMANY) [GAG]

SUICIETY - *Century Of Brutality*

SUICIETY is Denmark's Jan Anderson. This debut CD shows Jan to be one very talented individual. SUICIETY at its hardest, reminds me of an unparalleled hybrid of LEATHER STRIP's brutality crossed with SKINNY PUPPY's songwriting. The best examples of this are the lead off track "In Descend" and the title track *Century Of Brutality*. Jan Andersen is excellent at designing pulsating electro songs that never let you get too comfortable with the rhythm before it mutates into a new cadence. This style of music makes for an aggressive and attention grabbing record. The pinnacle of this recording is the final two tracks "Shopping Psycho" and "Die Alone". The first of which is 30 seconds of frantic greed that accurately depicts the atmosphere at most shopping malls in America just before Christmas. The final track "Die Alone" alters its direction several times yet never loses its fluid feel or constant tempo. Somebody lock this guy in a studio so we can hear more from this deity soon. (Hard Records) [MM]



TERMINAL SECT - *thehumansconditioned*

TERMINAL SECT is a new band from New York State and *thehumansconditioned* is their debut disc. This impressive release uses guitar distortion to add a jagged edge to the synthetic rhythms. The guitar parts never drown out the percussion, but instead add to the texture and intensity of the songs. A brilliant production accomplishment that is rarely heard on a debut release. Several of the tracks are over six minutes and include several transitions. This style tends to make the songs seem more like a journey through a hostile environment instead of a song. A number of well placed samples add to the mood of this recording, while at other times they arouse the listeners curiosity. For a reference point, several tracks remind me of a cross between SKINNY PUPPY's *Too Dark Park* album and MACHINES OF LOVING GRACE. Standout cuts include the eerie and haunting "Fracture", the fast paced "Shock Therapy", and the throbbing dancefloor assault "Dissecting Mirror". This band should gain a lot of notoriety in the next few years. (None of the Above, 2530 Middle Country Rd., Centereach, NY 11720) [MM]

♫ THERE IS NO TIME Quadruple compilation

Wow! That's about the best way to react to this compilation. This thing is huge, as in 4 CDs, with almost five hours of music by nearly 60 bands. Ric Laciak of RAS DVA/G.A.W.M.U.S. has compiled an incredible collection of industrial music from around the world, mixing veteran bands with newer, unknown bands. The lineup is just too vast to list all the bands, but I'll list a few just to give you an idea of what an incredible collection this is: LEATHER STRIP, X MARKS THE PEDWALK, PROJECT PITCHFORK, OUT OUT, EVILS TOY, MENTALLO & THE FIXER, SUICIDE COMMANDO, NUMB, WUMPSCUT, SPAHN RANCH, KEVORKIAN DEATH CYCLE, THD, the list goes on and on. It has tons of music by bands you already love, plus many bands you'll be hearing more from in the near future. This historic compilation definitely falls into the "must have" category of any industrial music fanatic! (RAS DVA, PO Box 92575, Milwaukee, WI 53202, USA) [RW]

THE TYRANNY OFF THE BEAT (compilation)

Here's a compilation of bands from the German OFFBEAT label, and it's quite an impressive lineup. There's HAUJOBB, SUICIDE COMMANDO, PROJECT PITCHFORK, and STERIL, all bands that I already liked a lot. There's also a few I had never heard of before, such as DORSETSHIRE with a great track called "Why Me?", LAB ANIMALS of Detroit with an antivivisection track called "Triage", GENITAL A-TECH, and ECO. It's released here in the States by Cleopatra; they deserve our thanks for their efforts to bring much needed exposure to some great European electro bands. Ok, LAB ANIMALS are American, but they are the exception on this CD. Industrial music fanatics take note, this CD has plenty of examples of how great electro/industrial music can sound without heavy metal guitars. The only track here that really succumbs to that guitar crossover mentality is "Egoist" by STERIL, and it is easily the weakest track of the CD. If you want shitty guitar music, go buy some MINISTRY or some other heavy metal wannabe, if you want some real music, check out this compilation. (Cleopatra) [RW]



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Continued Q&A on S&M, B&D, Fetishism
Poll Q&A on Death, 'Gothicism' and Necromancy
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VAMPIRE RODENTS - *Clockseed*

The RODENTS return with their 4th CD of sample based compositions, quirky and bizarre as ever. This time they line up guest vocalists from 18 different bands, only 4 of the 22 tracks here are done solely by the RODENTS. The music is as strong as ever, I'm glad to say the cello and violin work of Andrea Akastia is still present, it has become a sort of trademark of the band. Its interesting to hear all the different vocalists interpret the music, because each has written their own lyrics, but I'm still left with the feeling that the RODENTS are at their best when they have complete control and do the vocals themselves. I think Anton does a great job when he does the vocals, so I hope to see them return to their original format on their next release. (Reconstruction, 4901-906 Morena Blvd., San Diego, CA 92117) [RW]

WUMPSCUT - *Gomorra*

I'd only heard one or two tracks by WUMPSCUT before, and lumped them in with most other elector bands, but this four song CD has dramatically changed my opinion. It turns out that WUMPSCUT is a one man project, and that man, Rudy R. has a lot of talent. He released this MCD on his own label, but his previous releases were on VUZ and ANT-ZEN. Comparable at times to LEATHERSTRIP, it has that same aggressive, powerful feel to it. Definitely not passive music. Its worth your time to seek this one out, I don't know what kind of distribution it will have outside of Germany, its being distributed there by Discordia. So if you see a copy, grab it. There's only 20 minutes of music here, but it packs a punch. (Beton Kopf Media, c/o R. Ratzinger, Luitpoldstr. 32, 84034 Landshut, GERMANY) [RW]



ZERO DEFECTS - *Non Recycleable*

ZERO DEFECTS first came to the attention of industrial music fans with their outstanding track on the *Electronic Youth volume one* compilation. This compilation had so many great songs by new bands, you wondered if all these bands were going to be able to put out quality debut recordings. ZERO DEFECTS definitely delivers here on their first full-length disk. In fact, in a short time this band could show up the rest of the acts on the Zoth Ommog label including X MARKS THE PEDWALK. ZERO DEFECTS reveal an incredible sense of rhythm in their songwriting that make electro by most other contemporary artists seem staggered and uneven. The most astounding aspect of this debut is the immensley sonorous sound they display with their production. A level of quality almost unheard of on a debut release. A few of the standout cuts are the pounding funk of "Hostages", the percussion onslaught instrumental "Overdose Therapy", and the monumental nine minute "Planet Alert". Let's hope we don't have to wait two years to hear more from this promising band, and hopefully some label in the U.S. will license this recording soon so everyone can obtain a copy! (Zoth Ommog) [MM]

X-RAYS

limited band exposures

FINNISH NEUROACTIVE ORIGINALLY FORMED IN 1990 UNDER A DIFFERENT NAME, AND NOT AS THE ELECTRO/ INDUSTRIAL BAND THAT THEY ARE TODAY. EARLY IN 1991 THEY CHANGED NAMES, DUMPED THEIR DRUMMER AND BEGAN TO USE ONLY ELECTRONIC INSTRUMENTS. THE LINEUP HAS BEEN THE SAME EVER SINCE, CONSISTING OF VESA RAINNE (VOCALS), VILLE BRUSI (PERCUSSION, GUITAR LOOPS), AND JARKKO TUCHIMAA (PROGRAMMING, SAMPLING.) THEY PUT OUT THEIR FIRST TAPE, ONLY TO BREAKUP BY THE END OF THE YEAR. SUMMER OF 1993

BROUGHT THEM BACK TOGETHER TO REMIX "TENSION" FOR THE FINNISH COMPILATION *FREEZE* ON THE NEW CYBERWARE PRODUCTIONS LABEL. THE SUCCESS OF THE TRACK ON THE COMPILATION ENCOURAGED THE BAND TO CONTINUE ON, RELEASING THEIR SECOND TAPE IN AUTUMN OF '93, MORE TRACKS FOR COMPILATIONS, AND FINALLY THEIR FIRST FULL LENGTH CD *MORPHOLOGY* LATE IN 1994. SINCE THE RELEASE OF *MORPHOLOGY*, THEY'VE HAD SEVERAL TRACKS APPEAR ON COMPILATIONS. THEIR MIX

OF HARD INDUSTRIAL, EBM AND AMBIENT SOUNDS HAS BEEN COMPARED TO THE LIKES OF BIGOD 20 AND FRONT 242.

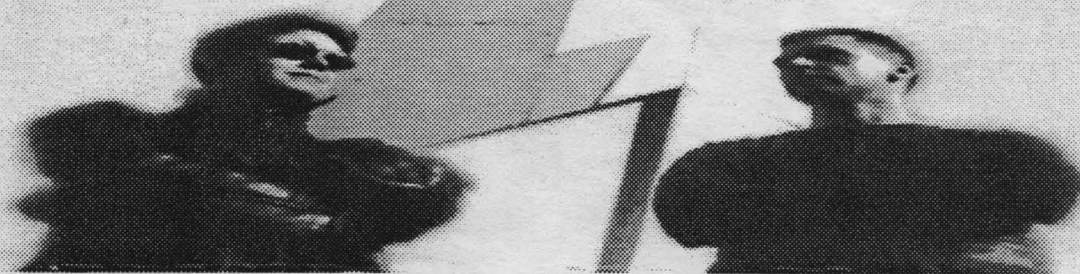
DISCOGRAPHY

MORPHOLOGY CD 1994

NEUROACTIVE

NEUROACTIVE
c/o CYBERWARE PRODUCTIONS
PO BOX 623
FIN-33101 TAMPERE
FINLAND

FUZE BOX MACHINE



FUZE BOX MACHINE began in 1989 in Charteroi Belgium. Manu D. did machines and backing vocals, while Bernard F. did the lead vocals. They were influenced by locals a;GRUMH. Deranged Psyche joined in '92 and took over as lead vocalist, and they performed live together with bands such as PROJECT PITCHFORK and NO COMMENT. SIDE-LINE released their tape *Plastic Surgery* in 1993, and took over management of the band. Their style of EBM began getting compared to the likes of FRONT 242 and FRONT LINE ASSEMBLY. 1995 saw the release of their first CD *Forbidden Games*. Bernard has since left, and Cathodic Funeral joined the band, but it is Deranged Psyche who is now the driving force of FBM.

Discography

Plastic Surgery CS 1993
Forbidden Games CD 1995

Contact:

FUZE BOX MACHINE
c/o Cyberware Productions

<http://www.sci.fi/~cyberwar/bands/fbm.html>
(internet)

Toronto's DIGITAL POODLE began back in 1987 as a studio only project of Mouth 392. Pupka Frey and Redukt joined him the following year, and by 1989 the trio began performing their first live concerts. Since the beginning, DP has refrained from using guitars, instead relying heavily on electronics to produce a diverse mixture of industrial dance, ambient, and even hard trance. "We reject the use of guitars, since we despise the cliches presented by what are known as 'guitar bands'...machines are far more interesting in terms of experimenting with sounds and rhythms."

Discography

Soul Crush	ep	1991
Soul Crush	CD	1991
Work Terminal	CD	1992
Elektronic Espionage	ep	1993
Crack	ep	1993
Division!	CD	1994
Noisea	CD	1995

Digital Poodle
c/o DOVe Entertainment
2 Bloor St. W. Suite 100-159
Toronto, ON M4W-3E2
CANADA



STERIL

STERIL is a German trio that have created quite a stir since signing with OFF BEAT Records. They claim their influences have included SKINNY PUPPY, FRONT LINE ASSEMBLY, Charles Manson, Jeffrey Dahmer, and even Santa Claus, an interesting mix to say the least. Frontman Stefan Meenen's vocals are undistorted, over what they call "powerful splatter electronics" and yes, guitars. They've recently been licensed in the U.S. by 21st Circuitry, so more Americans will be able to get a taste of this hard hitting industrial aggression from Germany.

Discography

Transmission Pervous	CD	1993
Egoist	MCD	1995
Egoism	CD	1995

Steril
c/o Offbeat
Horster Str. 27
45897 Gelsenkirchen
GERMANY



Longer Life Expectancy: Who Gets the Credit?

By Neal Barnard, M.D.

The animal experimentation lobby would like to take the bow for increased human longevity, but is such credit deserved? The facts are unequivocal. Animal experiments played virtually no role at all in the increased longevity we enjoy.

In the 19th century, the cholera epidemic in London took a great many casualties. The organism responsible for the illness was unknown. Modern antibiotics were not available. Even so, a solution to the problem was within reach. The epidemic was arrested when John Snow, an epidemiologist and anesthesiologist, removed the handle from the Broad Street pump. Snow had observed that people who had become ill had obtained their water from Broad Street. He did not know what was wrong with the water, but the answer was obvious: shut down the pump. The pump drew water from the Thames below the site where sewage was emitted, and years later, the mechanism of cholera would be elucidated. But happily, it was not necessary to wait until all the details were dear in order to take effective action.

This true story illustrates the answer to the often raised question: Who can take the credit for the health we enjoy? The animal experi-

mentation lobby would like to take the bow for increased human longevity, but is such credit deserved?

The facts are unequivocal. Animal experiments played virtually no role at all in the increased longevity we enjoy. According to researchers from Boston University and Harvard University:

... the decline of mortality in the second half of the nineteenth century was due wholly to a reduction of deaths from infectious diseases there was no evidence of a decline in other causes of death. Examination of the diseases which contributed to the decline suggested that the main influences were: a) rising standards of living of which the most significant feature was a better diet; b) improvements in hygiene; and c) a favorable trend in the relationship between some microorganisms and the human host. Therapy made no contributions and the effect of immunization was restricted to smallpox which accounted for only about one twentieth of the reduction of the death rate. (McKeown et al, 1975)

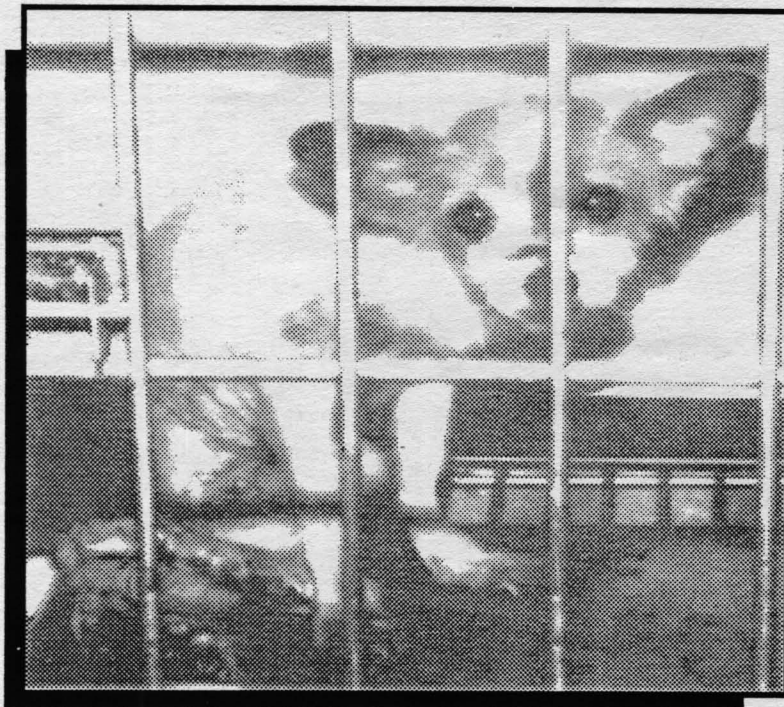
Dr. Muir Gray, in his book *Man Against Disease* states:

The decline in mortality can be attributed more to the prevention of disease than to the development of specific

therapies... the twentieth century, many effective cures have been developed, but most of this advance has taken place in the years following the Second World War during which no great improvement in the rate of increase in the expectation of life can be detected. (Oxford Press, 1979)

Which brings us to medicine's current challenges. Of course, the sewage problems of the 19th century are not the problems of America today. Our problems are dietary factors, other habit and lifestyle problems, and what is, in effect, "synthetic sewage"-the solvents, pesticides, PCB's and other dangerous chemicals to which the population is exposed.

A fascinating study published in the *Journal of the National Cancer Institute* in 1987 showed that seemingly trivial exposures to common chemicals were linked to cases of childhood leukemia. Insecticides, solvents, and paints commonly used by parents around the home and at work have evidently led to increased rates of leukemia in their children. These exposures occur when pregnant women cross paths with exterminators, painters and even their husbands' clothes covered with industrial chemicals.



So let us give credit where it is due: by far the strongest measures for health relate to diet, standard of living lifestyle and sanitation. It would be a far healthier world if we would spend less time shifting the sewage and simply take the handle off the pump.

For more information on the truth about animal experimentation, contact:

**Physicians Committee for
Responsible Medicine**
P.O. Box 6322
Washington, DC 20015
USA

Furthermore, it is now well known that 30 percent of cancer is caused by tobacco and as much as 40 to 60 percent of cancer is associated with a high-fat, low-fiber diet.

Unfortunately, scientists are pre-occupied with the "trees" rather than the "forest." Attention has focused on laboratory investigations rather than population studies. While we dissect and analyze our synthetic sewage and feed it to animals in laboratories, no one is shutting off the source of disease.

Even with our veritable army of experimenters, equipped with billions of dollars of equipment and tens of millions of animals, Americans still lag behind the Japanese, who have the highest life expectancy in the world. It is not animal experiments that keep the Japanese alive and well for those extra years; it is their healthy diet. Likewise in infant mortality, America does far worse than many other countries. Why? Because of economic factors and the uneven distribution of resources. Animal experiments can never rectify the enormous death rate caused by political and social causes.

Some improvements have occurred however. In recent years, heart disease has begun to decline in this country. Again, the major reasons appear to be related to lifestyle—reductions in smoking and more attention to diet—rather than any element of biotechnical magic.

Cancer is still a tremendous problem. Despite a two-decade "War on Cancer," in which millions of animals have been killed, the cancer death rates have increased steadily. John Leavitt, Ph.D. of the Linus Pauling Institute of Science and Medicine stated in 1985:

Human cancer may have critical mechanistic differences if from rodent cancer which may in turn require different, uniquely human approaches to achieve cancer eradication.

And John Bailar, M.D., Ph.D. stated in the May 8, 1986 New England Journal of Medicine:

We are losing the war on cancer. . . . A shift in research emphasis from research on treatment to research on prevention seems necessary if substantial progress against cancer is to be forthcoming.





Evils Toy

Amongst the most promising newcomers these days are EVILS TOY, a young duo stemming appropriately from one of Germany's largest industrial areas. Their debut CD *Human Refuse* was released in Europe at the end of 1993 and evoked positive reactions from audience and media alike, and with their follow-up *Morbid Mind* they successfully proved that their combination of harmonic melodic tunes, driving beats and distorted vocals was just what people had been waiting for and got them a steadily growing following.

Interview by Petra Lindner

Volker Lutz
vocals, composing, lyrics
Thorsten Brenda
samples, programming

evils

How did the idea to form an industrial band first come about?

TB: I was introduced to Volker by a mutual friend of ours who knew that I was heavily into industrial music and who also knew that Volker was writing industrial songs as well. Before that we'd only seen each other occasionally in a local club, but never actually talked to each other. Well, so we met each other for the first time, and we liked each other right away. So I suggested to embark on a joint project, especially since he owned equipment I didn't have and vice versa, so we complemented each other quite nicely. We got started straight away, and the first day we worked together, the track "Third World War" had already been born.

VL: Yeah, that was real fast. Thorsten already had the

samples ("No military.." by George Bush), and I sat down for 2 or 3 hours, and the song was done, although at that time with different lyrics - which were quite senseless, I have to admit.

TB: When we originally started the band, it was all just for fun; well, it still sort of is, but once we had finished 2 or 3 songs we started sending out demo tapes to several record labels.

VL: Apart from the fax from Hyperium we received no reactions whatsoever, positive or negative. But the whole affair concerning Hyperium was kind of funny. We actually didn't know about

Hyperium when we sent off that tape - we read the Hypnobeat address on a PROJECT PITCHFORK CD, and it was there we sent the tape to. After only a short time we got that very fax from Hyperium, and I was quite surprised about it since I couldn't for hell of it recall that I had contacted them. It wasn't until I had a closer look at it that I discovered that



Hypnobeat is a sub-label of Hyperium. Well, I was absolutely out of my mind to receive a positive reaction from the label that used to be the home of PROJECT PITCHFORK.

TB: Yes, we were really happy about this fax. The label quite liked our music, and after we had sent them some more tracks, we promptly received the contract.

Sounds like this all happened only about 2 or 3 years ago. When did you actually really get started with EVILS TOY?

VL: We first met each other about 3 years ago, and it happened really fast. The tracks for the debut CD *Human Refuse* had been finished rather quickly, especially since I'd already composed some of the tracks before I actually met Thorsten. The debut CD originally should have been released earlier than it finally was, but due to restricted capacities - for example, Hyperium's graphics designer was extremely busy at that time - *Human Refuse* wasn't released in Europe until the end of 1993.

Do you have some influence on the cover design?

VL: We hand in several different drafts for the cover, and for *Human Refuse* this worked rather well, as apart from the logo the whole cover design was our idea. But for the new album *Morbid Mind* and the CD single "Dear God" everything went wrong, and so we ended up with a cover which we really don't care for. A friend of ours who's typesetter had designed several different drafts according to our ideas, and they looked really cool, but the

label's designer for some reason chose to take that one draft which we had only handed in as a joke - the picture is showing a human brain, and unintentionally, there happens to be a fingerprint on it -, and so the cover was basically fucked up. It's also only 2-color printing instead of 4-color which we had planned, and I was really horrified when I first saw it.

Will there be changes concerning the cover for the US release of *Morbid Mind*?

VL: I hope so. I asked Hyperium to make sure that there'll be a better cover for the US audience.

I know that you have a human brain on both "Dear God" and *Morbid Mind*. But what the hell is this creature shown on the cover of *Human Refuse*?

VL: That's a fetus of about 3 or 4 months. Looks a bit hairy, doesn't it?

TB: We consulted tons of books of medical literature to find an adequate photograph for our cover, and we finally chose this fetus. The intention was that the cover should get immediate attention. And there are far too many skulls and skeletons on CD covers, anyway.

VL: We wanted to catch the buyer's attention like: he's browsing through some CDs, then comes across ours and thinks "What is *this* supposed to be?" Well, to be honest, it does not look like a "normal" human being, does it? I think that you tend to be a bit puzzled if confronted with this picture for the first time, especially if you're not familiar with this kind of pictures. And with regard to tracks like "Third World War" or "Nuclear Lab" you could be led to believe that a human being might just look like this after having survived after a nuclear catastrophe, or that babies looking like this might be born after such a disaster.

And on the backside of the cover you'll find a microscopically enlarged virus. We didn't want to get too much into clichés, so we avoided, as Thorsten said, skulls or crosses on the cover which might have pushed us too far into the Gothic genre, and that's certainly not what EVILS TOY is all about. I think it's really awful that most lyrics are mainly about "Death" and "I drink your blood", and we tried

to avoid being associated with such lyrics by the cover design. Our lyrics are quite extreme, but on a totally different level. Perhaps our lyrics could also be called radical, but they certainly have a deeper meaning. But we're definitely no satanists or something like that. People shouldn't draw any false conclusions from the band name.

TB: We only want to make people think with our lyrics.

VL: For example, the CD title „Human Refuse“ was chosen to show that a lot of people living in the so-called „civilized“ part of the world do not think about the destruction they wreak with their luxurious life. They don't care about where they get energy from, they don't care whether it's from nuclear plants or not. But we only want to put our finger on certain things that we think are going wrong, but we don't want to make accusations.

Concerning the main theme of "Make Up", it's about animal experiments, was this influenced by SKINNY PUPPY?

VL: I'm certainly a big SKINNY PUPPY fan, but I wouldn't say I was influenced; stimulated might be the better word in this context. We don't try to imitate another band or choose topics that are currently hip. But things like animal experimentation are topics that make us really think. Originally, we wanted to create a live show dealing with animal experiments, but that admittedly would have looked far too

much like SKINNY PUPPY. X MARKS THE PEDWALK used to be called the German SKINNY PUPPY, and in some magazines we could share this dubious title with them. As I said, I'm a big PUPPY fan, but I really don't like these comparisons. I would never dare to cover one of their tracks. I'd never make a cover version of an electro/industrial song, for that matter. Even if cevin Key asked me to do a cover version of "Assimilate", I'd rigorously say no. If it went wrong, we would have to take all the blame. And even if it was o.k., it would always be a SKINNY PUPPY song, not an EVILS TOY track. A certain amount of independence is absolutely essential, I'd say.

Especially in the industrial scene people love to make comparisons, and to some degree you can't avoid it. But isn't it still a kind of disadvantage being compared to other bands?

VL: These comparisons are really a characteristic of the industrial scene, just as you said. But you can't change it, so you have to accept it, whether you like it or not is a totally different matter.

TB: To be compared to other bands can be an honour. But if it's reduced to a "Must" - every band *must* be compared to another - that's pretty sad. But a lot of people apparently lack a certain amount of fantasy when it comes down to describing a band's music, so they invariably have to resort to comparisons.

VL: A lot of reviewers only seem to write down our info sheet with only minor alterations concerning syntax or words, but that's about it. I really hate this!

If you had to, would you label your music in any kind of way?

VL: Well, it's difficult to tell. I must admit that we hadn't found a unique style with our debut *Human Refuse* yet. But we suppose we developed our style further with the new release. This is our main aim: we want to

develop our style, and we really don't want to sound boring. The biggest praise a band could possibly get is if you can say that the entire CD does not sound boring. Unfortunately, a lot of bands don't keep this in mind, they have 2 or 3 great tracks on an album which will also be played in clubs, and the rest only serves to blow up the CD to full-length. That our best known track, "Make Up", on

we are reduced to this one song. "Make Up"'s included on the *Body Rapture Vol. 3* compilation, but we won't have it on any other compilation. I don't particularly care for different remixed versions of "Make Up", as for example FRONT LINE ASSEMBLY did with their *The Blade* CD. You have 4 different versions, but you can always only listen to one. I prefer composing new tracks, everything else is a waste of time.

So far your lyrics are all in English. Do you plan to write German lyrics as well?

VL: No, because then the vocals might end up sounding just like old OOMPH tracks. English simply sounds better, and with regard to the international scene, it just might prove to be the better choice.

Tell us how you work together.

VL: Thorsten is involved with all the preliminaries ; sampling, sound programming, because I really don't like this part of our work. I'm responsible for composing, and I also write the lyrics.

Human Refuse was placed directly after the intro was a pure coincidence. Personally, I like all the tracks on that album. Some even go so far as to call "Lonely" the album's best track, although it does not entirely fit in the CD's concept. Well, I guess it comes down to a question of your personal taste. It's a pity that it's mainly "Make Up" that's being played in the clubs, because there's always the danger that



Before I'm content with a bassline, I have to listen to it very often.

TB: And that's what I like a lot about being in an industrial band, I love this stuff like sampling or programming or creating a really cool bassline.

We've talked quite a lot about your debut CD, *Human Refuse*, so far. Let's move on to the new album, *Morbid Mind*, for a change, o.k.? You worked on this together with Sevren-Ni Arb of X MARKS THE PEDWALK right?

VL: Yes, that's true. *Morbid Mind* was recorded in his studios, and he also did a remix version of "Dear God", which is included on both the album and the CD single.

How did the cooperation with him come about?

VL: For the new album we were looking for a different studio, because the one where we had recorded *Human Refuse* had been quite expensive, and we were searching for a cheaper one. Sevren was recommended to us by a former mutual acquaintance, who knew that he charged reasonable prices. The funny thing was that we knew that the owner of that studio had produced X MARKS THE PEDWALK or ARMEGEDDON DILDOS, but what we didn't know when we arranged an appointment was that the owner and producer actually was the X MARKS THE PEDWALK mastermind Sevren Ni-Arb. We only got to know that when we arrived at the studio, it was kind of awkward, me going like 'Hey, you are also the producer of X MARKS THE PEDWALK, aren't you?', and him saying 'I am X MARKS THE PEDWALK!'. I felt really stupid, I can tell you!

Working together with him turned out to be great, it was a very familiar and friendly atmosphere. The new album originally was supposed to be an EP, then a full-length CD, and finally we ended up with a full-length and a CD single! At first, we were a bit apprehensive of releasing the follow-up so quickly after the debut, but our label signalled that it would be o.k., so we had it released.

Concerning the lyrics: they are similar to those on *Human Refuse*, which means they are critical, but without accusations. For example, "Memories" is about a woman being frequently abused by her husband, and she's trying to escape from her past, to find a new reality and is still always caught up by her past. Then we have another track called "Natures Revenge."

Not to be confused with the same titled SKINNY PUPPY track, is it?

VL: No, it's got nothing to do whatsoever with the SKINNY PUPPY song. Although I'm a PUPPY fan I only got to know later that there is a PUPPY track that is also called "Natures Revenge". I'm not that interested in titles, but more in the music and the lyrics. This song is about environmental destruction and its extreme effects it might have one day, such as 3-headed people, nature turned upside down with cold summers and warm winters, everything gone berzerk. We also had a guest musician on this album, Völker Geipel, who was responsible for the composition of "Sacrifice" and "Something Like Gold". He's an old acquaintance of mine, I've known him since our kindergarten days, and he was the one who first introduced me to music, when I was about 12 or 13 years old.

Do you plan to work with him on a project outside EVILS TOY?

VL: Yes, I'm planning something in

that direction. But we still have to work on it to make it sound different from EVILS TOY - it's not so much a question of the music, for example "Sacrifice", on which we worked together, is a lot different from the "average" EVILS TOY song such as "Memories", it's softer and more melodic, but there's the problem of the vocals. We must try to make the vocals sound different from EVILS TOY.

Have you finished any songs for this project, perhaps enough to contact a label?

VL: This guy has enough material to fill 15 albums! He seems to spend the whole day in front of his keyboards and synthesizers, but his material ranges from classic to hard core techno, and the stuff we would like to use could easily fill 3 albums.

You've just finished a tour of Germany together with HAUJOBB. What were your experiences, did everything go as planned? I heard that there were several problems, mainly of organisational nature?

VL: Well, it was mainly o.k. Not spectacular, though. Generally, the gigs ranged from complete bullshit to great concerts. The first gig we played was in Southern Germany and - well, we could have played in some garage instead. Admittedly, the industrial scene in Southern Germany's not that large, but the local organiser didn't put in much effort to give the gig some publicity. And the mixing desk was about the size of an A 4 size magazine, the PA could have been taken from your home stereo, and

there was a decidedly „beautiful“ carpet lying on the stage. Sorry, a little irony here! Anyway, the tour started off real shitty, but it became better towards the end, when we played larger venues, like old theatres for example. There was the occasional problem with the catering, but in general, especially from the audience's reaction, it was o.k.

Any plans concerning a US tour?

VL: We'd love to tour the States! What we're lacking right now are the necessary contacts. If we found someone willing to organize a US tour, we'd be game.

Would it be costly to get your equipment to the States?

VL: It depends. If we found a band to tour with that uses similar equipment, we wouldn't have to drag all our equipment along, so that would help. I'm just not willing to spend \$ 20,000 just getting the band and the equipment to the US, I couldn't afford that.

Plans for the future?

VL: We'll play some more gigs outside Germany, in Holland and Belgium, and we'll give Southern Germany one more try, but if that

again does not work, I guess we'll skip Southern Germany on future tours. I don't see any reason to drive for 12 or 13 hours just to play in front of 20 or 30 people. There's also quite some interest from Brazil, but it's the same as with the States, it's a question of money.

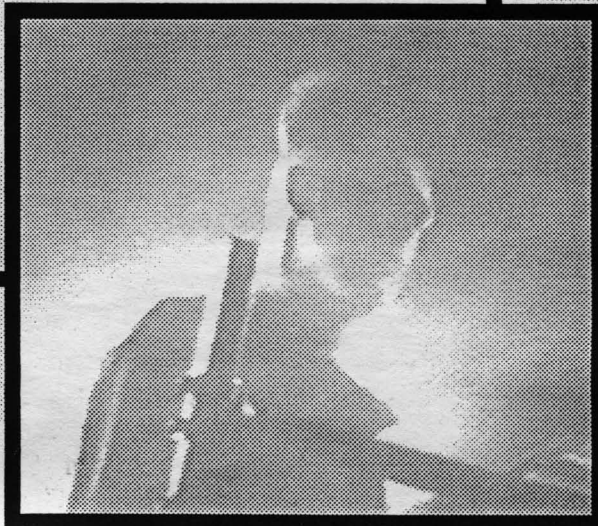
We're also planning to shoot a video, although it's very hard to get broadcasted in Germany, because there's no TV program for this kind of music. Perhaps it's better abroad with all the independent TV stations which we don't have in this country.

Discography


1994	CD	Human Refuse
1995	CD	Morbid Mind
1995	MCD	Dear God

CONTACT INFORMATION:

EVILS TOY
Annenstrasse 150
58453 Witten
GERMANY



TOY



SPAHN RANCH is a product of the possibilities of our modern cyber culture. Until recently vocalist Athán Maroulis was in Philadelphia, while keyboardist Rob Morton was in New York City, and Matt Green was out in Los Angeles. Yet despite the geography SPAHN RANCH has managed to already carve a niche for them selves in the US industrial scene. Before beginning work on his second full length album, we caught up with Athán while out on trip to his native Philadelphia.

Spahn Ranch

INTERVIEW by BRENDAN KRAUSE

How did SPAHN RANCH begin ?

SPAHN RANCH had a really long evolutionary process. We have basically known each other for the last ten years or so. We all met in the gothic scene in New York City, we shared a love for the Lorries (RED LORRY, YELLOW LORRY) and the SISTERS OF MERCY as well as other dark themes and horror films. We were all doing separate musical projects; I was with the EXECUTIVE SLACKS, Matt was with CAR CRASH INTERNATIONAL, and Rob was involved in a number of things. A couple of years ago we all sort of found that we all were free and heading in the same directions musically and everything slowly fell into place.

How did the three of you, being spread apart so far geographically from each other, write songs ?

Well it definitely helps that I'm out in LA with Matt now ! We actually do our writing by mail. Rob and Matt (who is in NYC) swap music with each other, and when they have something together I can step in and write the lyrics.

Where do you see the new album heading stylistically ?

I think we definitely have more open arrangements, they won't sound quite as busy. I would think they will be closer to *Breath and Taxes* than to *Collateral Damage*. The latter sounds a bit cluttered to me looking back.

Your material is out on the Zoth Ommog label in Europe, what do you think of the parallel European industrial scene ?

I love everything I've heard from DAS ICH, they are the best of those *Permission* styled gothic - industrial acts. LEATHERSTRIP and KLUTE are the best on Zoth, but a lot of stuff over there seems very one dimensional at

times. Right now it seems that everybody is doing a SKINNY PUPPY rip off, but its hard to get through to them that is what they are doing.

What do you think of the scene as a whole ?

I think there are a lot of real opportunities for bands to do industrial music at this moment. I see the scene as getting bigger, though that may very well be detrimental. People are always



looking for something new, industrial music may seem fresh to them right now. A lot of the newer industrial - metal acts are definitely feeding off of a lot of boredom within the metal scene.

Tell us about your recent tour ?

It went very well ! We did 20 cities from LA through to Chicago, touring smaller places by ourselves with whatever local bands we could find. We got our best

response in the Mid West, though there are definitely pockets for the music everywhere that we went.

Do you have plans to tour again with the new album ?

Yes. We will definitely try to do some sort of tour in the fall after the new album comes out, hopeful we will be able to hit both coasts this time and maybe find our way over to Europe. I'm looking forward to it, the last tour actually made some money for us and we slept in real beds !

When you play live, how are you set up ?

Rob and Matt have Ensoniq samplers, and Rob has drum heads as well. We leave the drums and bass on a DAT, and fill everything else in with the samplers. I can vary the effects on my vocals as I play.

How is your relation with Cleopatra, and how well are you doing in the US ?

I have no complaints, we have sold pretty well so far. Cleopatra ads are everywhere and they have really given us a good amount of support with the tour.

What do you hope people will get out of SPAHN RANCH's music ?

I don't know, I don't think I want to preach to anybody in my lyrics, especially if they are not going to listen. There are lots of people out there into having the right pair of combat boots or the best cyber hair, I don't know if they are necessarily going to listen to anything that I or anyone else is going to say. Not that I'm opposed to anyone's looks, I believe you should do whatever you want to - but there is a lot of elitism in the industrial genre. Actually we like to hope that people get enough out of SPAHN RANCH to get laid (laughs).

What do you do to pay the bills when you are not touring?

Rob does odd computer jobs, what else? Matt helps manage a phone sex line and I do a lot of things. I've had something like seven jobs in the last couple of years; I've washed dishes, cleaned houses, delivered Thai food, moved houses - anything mechanical I guess.

I heard rumors that you were involved in a movie?

Yes, we were offered a small part in a film called Separate Lives starring Linda Hamilton and James Belushi. It has been released as of yet. We lip synched "Forceps" in an S & M club! It was cool, we got to use our own trailer for the day too. I think the movie is about Linda Hamilton being a schizo and leading a split life. I think it will be a good flick. We have a video for "Breath and Taxes" out on the Cleopatra video compilation, by the way.

What do you think off all the S & M themes appearing in industrial music right now?

SLEEP CHAMBER are very cool. I think most of its a response to AIDS, the sort of voyeur approach. Look but don't touch.

I understand that some older material you sang on is going to be reissued.

Cleopatra is planning on putting out the NYC gothic act I did from 1984 - 1987 that was called FAREIGNHEIT 451. There is a track from that out on the *Gothik* compilation out now on Cleopatra. The Left EP by my Philadelphia band TUBALCAIN is out, its pretty much the swan song for that project unfortunately. Its a more bluesy focused project, but I thought it was good material, oh well...

Discography:

1992 EP *Spahn Ranch*
1993 CD *Collateral Damage*
1994 CD *Blackmail Starters Kit*
1994 MCD *Breath And Taxes*
1995 CD *The Coiled One*

Contact:

SPAHN RANCH
PO Box 46662
Los Angeles, CA 90046





Arc is consistently one of the best industrial zines available. Always informative, fun to read, and beautiful to look at, *ARC* should be on everyone's "must have" list. Ken H. does a lot for the industrial/electro genre with both *Arc* and his Arts Industria label, he deserves our support.

ARC
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G.E.A.R. is a small homegrown zine full of enthusiasm for the industrial scene, it originated in Seattle, now its located in California, but much of it focus is still on the thriving NorthWest industrial scene, fueled largely by the NEC. Contact Sascha.

G.E.A.R.
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VIVISECT
PO Box 13047, Law Courts P.O.
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AUSTRALIA

Crewzine is the most informative of all the industrial zines out there. They pack more info into each issue than all other industrial zines combined, and each issue is better than the previous. Richard and his crew show an enthusiasm for the genre that is unsurpassed, *Crewzine* gets our highest recommendation.

CREWZINE
c/o Richard Gurtler
Druzicova 2
82102 Bratislava
SLOVAKIA Europe

Industrial Nation is considered the premiere zine of the industrial music genre, its been around for a few years, always is packed with info, and is readily available around the US. This is the one all industrial zines will be compared to. To keep up with the scene, you really need *IN*.

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114 1/2 E. College
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USA

Sideline of Belgium not only puts out a good industrial zine, but they're also a tape label that brings exposure to lesser known bands.

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c/o Dolimant Seba
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DANGEROUS MUSIC
PO Box 31441
Cincinnati, OH 45231
USA

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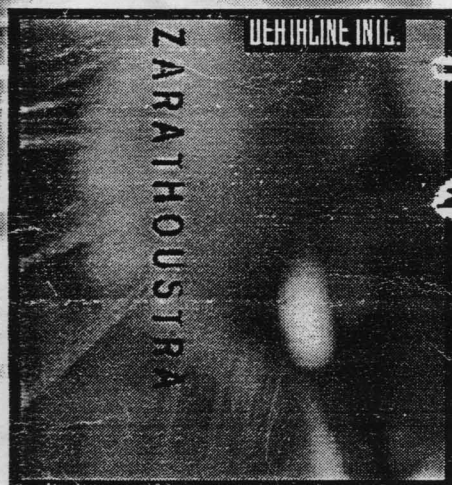


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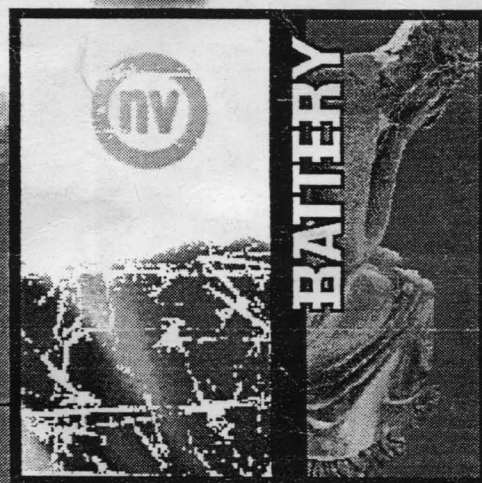
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